

DECEMBER 1941



SCHOOL ARTS

FINE ARTS DEPT.

STACK

DESIGN AND CRAFTS



PEDRO
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EDITOR
STANFORD
UNIVERSITY
CALIFORNIA

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WITHIN THE FAMILY CIRCLE

FIRST NEWS of the 1942 Art Teachers' Conventions

President Verne Bradley of SOUTHEASTERN ARTS ASSOCIATION announces the appointment of Gregory D. Ivy, Art Department, Woman's College, University of North Carolina, Greensboro, as Program Chairman, and Miss Mary Leah Stewart as Convention Chairman.

Dates for the Greensboro meeting are March 5, 6 and 7. Headquarters at the O. Henry Hotel.

Even at this early date, the program is in the making. Jean Charlot, noted artist, will be one of the speakers. An exhibit of his work will be shown at the Weatherspoon Gallery. Two excellent exhibits of art work will be displayed—one of pottery from the famous Shearwater Pottery in Mississippi, and the other of work completed at the North Carolina State School of Art.

Do you teach in the Southeast? Then join this live organization—associate yourself with these alert art teachers at the coming convention—send membership application with year's dues of \$2.00 to Secretary SCHOOL ARTS Family, 1112 Printers Bldg., Worcester, Mass., or to Southeastern Arts Secretary-Treasurer May Klutz, Girls' High School, Atlanta.

WESTERN ARTS—word just received from Secretary-Treasurer Joseph Boltz brings news of Marjorie Campbell's (Mansfield, Ohio) appointment as General Program Chairman.

Result—Faber Birren, color authority; Allen Easton, craft authority; Gladys Miller from the Decorating Editorship of *Mademoiselle*; Ralph Pearson, Director of Nyack, New York, Design Workshop; and California's Professor of Art, Worth Ryder, are already on the program.

Dates for Convention, April 8, 9, 10 and 11 at Kansas City, Missouri. Expecting a big crowd with Double Headquarters at the Muehlebach and Phillips Hotels.

All you members of the SCHOOL ARTS Family in the middle west are eligible for membership—join now by sending \$2.00 to the SCHOOL ARTS Family or to Secretary-Treasurer Boltz, Franklin, Michigan.

SECRETARY'S OFFICE
*School Arts Family, 1112 Printers Bldg.
Worcester, Mass.*

My, but those Related Arts Service Outlines have proved to be popular among the members of the *School Arts* Family. Your Secretary has been nearly swamped with the requests and in spite of the best laid plans there was an occasional delay. We did not know how popular a subject we had selected for introduction to you members until we began to publish these available outlines.

Now it seems to me best to put down simply the titles of all the outlines which have been published and described in the September, October, and November Within the Family Circle columns, so here they are and you may have them at 3 cents each by sending this to the Secretary of the *School Arts* Family, 1112 Printers Building, Worcester, Massachusetts.

Posters
Tempera and Powder Paint
Drawing and Design from Nature
Sandtable and Clay Modeling
Making Clay Tiles or Plaques
Finger Painting
How and When to Use Colored Chalk
Spatter and Air Brush
Block Printing
Stenciling and Drawing with Crayons
Illustrative and Object Drawing
The Use of Color
Crafts
Water Colors

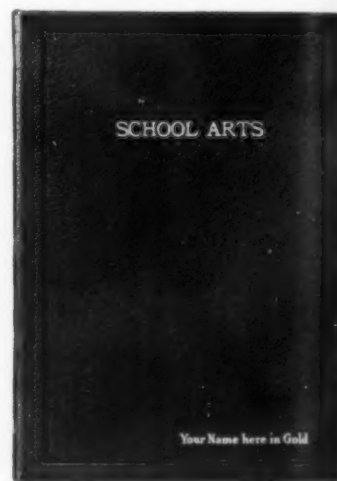
Just suppose you were called upon to give a talk before the Parent-Teachers Association, or one of the civic clubs, or a church group wanted to know the place that art and drawing was playing in the school curriculum, where would you find the information which would help you in getting some interesting facts for your talks?

The Related Arts Service has several bulletins of material and I am mentioning this month the following which should be especially helpful in finding out where does the teaching of art fit into the general educational program. It is written by the Superintendent of Schools of Kearny, New Jersey, and was originally given before the New Jersey Educational Association. If you send only 3 cents a copy will be sent to you, just tell me that you want, "What Is the Place of Fine Arts in General Education."

And here is another inspirational talk given by a very talented woman who was for years head of the art department at the University of Missouri and after retiring has given almost all of her time for the promotion of better relationship between the art teachers and the general public. Here is your chance to have what she has found and what she believes should be done about the various art activities in the educational curriculum. It is a 12-page mimeographed comment and as I go through the pages it seems to me that here is Miss Dobbs giving you a great deal of her own personal experience and background in the teaching of art. What is more, she has kept right up to the minute with the many changes which have taken place in the last few years. Once again this is available to you at the 3-cent courtesy postage cost. Ask for "What shall be the place of Art Activities in the General Education Program."

Next month if we are fortunate and there is space available we will put in offers of the bulletin on what can be done about art education in the smaller communities, how to plan and run a successful school exhibit, a list of moving picture films on art subjects which are available at low prices, and maybe one or two more of the instructional outlines on lettering, ink sketching, and the map and chart making. But let's save that for next month, let's just concentrate on the title above for this month. It is the old story of all work and no play makes Jack a dull boy and exactly the same holds true for all information and no practice can give one a severe case of art indigestion.

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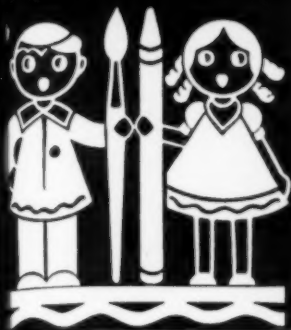
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Continued—inside back cover



SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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A Naval Expedition from eighth century B.C. The scene is carved in alabaster and represents the Assyrians bringing cedar logs from the coast of Phoenicia. No doubt, those which were used for the Khorsabad palace. Especially interesting in this sculpture is the treatment of the water. It is unusually decorative but remains flat in the background



A decorative panel from the Island of Bali. Here the feature is the water which makes an almost all over texture design. The figures, boats, and fish seem to be subordinate



A modern French woodblock by Quillivic. The sky and water are the predominating texture and design. Though fully decorative this composition seethes with rhythm and motion

TEACHING... A PROJECT IN DESIGN?

RUTH MERRY OUTLANDS

Santa Barbara, California



HE term "artist-teacher" is very often used in the literature of progressive education. Is teaching a fine art? As a profession does it have elements in common with those of the sculptor, painter, musician, dancer, or poet?

● Fine art might be defined as beauty which has been created with certain elements, combined harmoniously according to certain laws of organization. The layman ordinarily thinks of fine art as painting, sculpture, and architecture.

Here the elements of line, form, tone, color, and texture have been organized through the principles of repetition, rhythm, balance, proportion, and emphasis into harmony and beauty.

● It is reasonable to suppose that a fine art may be objectified in other ways perhaps less tangible; such as home-making, teaching, or just living. In teaching, the elements with which one is dealing are one's own personality, that of the child, time, physical equipment, etc., rather than color or texture. However, the principles may be the same for the harmonious organization of these elements as they are for form, color, or texture.

● Repetition and rhythm are so closely interwoven that they should be considered together. Rhythm may be defined as a continuous, smoothly flowing movement, often gained by the repetition of certain motifs, as in music or design, but not necessarily so. A teacher may well consider herself an artist when she can secure a rhythmic, apparently effortless flow of interest from one subject area to another throughout the day and from day to day without staccato breaks. Apparent effortlessness, however, does not mean this in reality because it is secured only by very careful planning in advance, and poise and alertness in pulling the strings together whenever they have a tendency to stray off on irrelevant tangents.

● We need to observe only the repetition of the heartbeat, the flick of the eyelash, or pattern of breathing to realize that nature has made us creatures of rhythm. An artist teacher realizes a certain amount of repetition in the weekly program, in formation of

work habits, in play skills, or work techniques, is highly desirable. She realizes, too, that each child has his own work rhythm, his reading, writing, or speaking rhythms and attempts to change them only after judicious thought. She utilizes their innate sense of rhythm in the singing, art, and interpretive dancing experiences, especially.

● Balance and proportion, too, are so closely allied that they should be studied thus. In planning the daily, weekly, and yearly program the artist-teacher maintains for the children a nice proportion and balance of physical, mental, emotional, and social development. Too, she articulates that rhythmically with his program for the year before and with the program of the teacher who will have him the year following. Within the daily classes she keeps the same balance and proportion, drawing some children out and keeping others from taking the spotlight too often. Her own balance between physical, mental, social, and emotional growth and a proper proportion of their values she must watch and this will probably be her most difficult task.

● Without emphasis, and the variety its accompanying subordination gives, art can be very dull indeed. Perfectly equal space divisions or colors all of the same tonal value never made great art. There must always be contrast. The monotonous drip of water or pounding of the same note on the piano without variety of tempo could actually drive a person crazy. The skillful teacher knows, then, that certain phases of the day's work must be pointed up with emphasis and minor details subordinated. This is particularly true in any review work. Interesting surprises in trips, parties, outside speakers, and sharing one's own possessions of beauty with them often help to point up the day's work. The method of program making around a dominant center of interest, in itself, gives emphasis.

● Above all else an artist-teacher can brush aside the minutiae that bury one of lesser caliber. Though she is paid no better, financially, she does have the infinite satisfaction that has come to the artists of all time, a satisfaction that makes that line of Keats "A thing of beauty is a joy forever" glow again with eternal truth.

IT'S FUN TO CREATE

MINERVA ROGERS BARRON

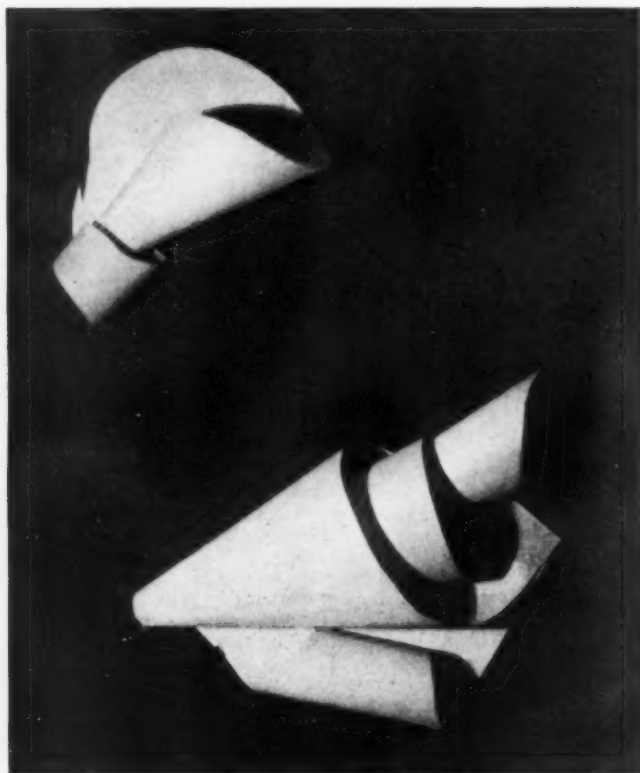
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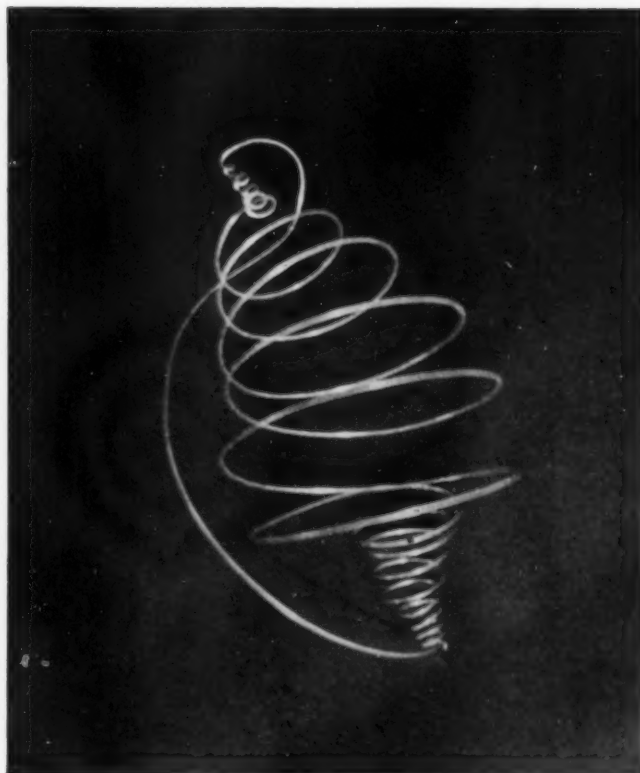
POSSIBLY one of the best beginnings to introduce costume-textile and liberal arts students to art problems is to give them a taste of the large and fascinating field before them. We start working with a medium we all know and explore new ways of using it to develop a sense of manipulation and to discover its potential possibilities and limitations in creating forms.

- Paper is usually considered as something to use flat—to write, draw or paint upon. We take plain unprinted news stock and begin rolling, folding and cutting it, trying to create interesting shapes which possess rhythm and movement. We pin, paste, sew, tack, tie, overlap, and fold until we have an interesting, satisfying, and permanent form.

- Our next step is the use of the same medium to create interesting patterns and textures. This we do by cutting, folding, creasing, and roughening the paper, always keeping in mind the economical use of the material. Then we begin to work and develop a form that is interesting from every angle, whether viewed from above, below, or from any side. Some of us may wish to use colored foil, glass, or copper to develop our forms into new and fascinating table decorations.



We take plain unprinted news stock and begin rolling, folding, and cutting it, trying to create interesting new shapes which possess rhythm and movement



We try wire as a line source, bending, curling, and shaping it in space

- Now, with our paper forms before us, we begin to transcribe our most successful forms with charcoal upon a flat surface to give the same feeling of space and depth upon a two-dimensional surface we were able to achieve in the round. Carrying this problem still further, we keep adding form until we fill our space with a composition that satisfies and holds attention.

- When in the world of nature about us we see the trees drop their multicolored leaves, we bring these leaf forms to class as samples of the forms and rhythms created by nature. And as we walk about we observe the structural forms of the earth. We see new relationships in the hills, rocks, trees, and flat plains. This is exciting so we try a charcoal combining natural forms to create a composition of beauty by emphasizing form, rhythm, space, and value relations.

- As we develop our paper forms, we realize they possess beautiful line rhythms and edges. Can we capture and emphasize them with another media? We try using wire as a line source, bending, curling, and shaping it in space. We also try working it in a flat, decorative way, combining wire of copper and silver color on blue, red, and black mounting boards. Some of our forms suggest designs for jewelry, some for wrought iron, some for textile and fabric designs. Besides they are beautiful in themselves.

- Again we take our designs to a flat surface, this time working for an interesting composition in color. Because our color experience is still limited, we limit our range to black, white, gray, and one or two colors combined with those of different values. Many differ-



Using our wire pattern as a motif, we create our design on a flat surface

ent possibilities for the use of our new designs are discovered.

- Now we experiment in tactile values. We study all the texture changes we can find between rough and smooth, hard and soft, strong and weak, dull and shiny, coarse and fine, thick and thin, opaque and transparent, hot and cold. We note that tactile and optical surface qualities are related. In much the same way that one color is influenced and changed in hue, value, and intensity when placed beside another color, we see how facture and texture affect other surfaces when placed in composition with them.

- We create our own texture differences in plain paper, cardboard, foil, or tin by scratching, scoring, poking, hammering. We collect all the texture materials we can find, descending upon local stores for all kinds of wire mesh, different grades of sandpaper, emery, screening, glass, pump washers, oil burner wicks, and sponge. We find cloth of all kinds varying from satin to burlap and fish nets. Paper, too, has enormous variations which can be influenced by applying shavings, rice, oatmeal, tacks, pins, to mention only a few of the hundreds of things we can apply to the surface.

- We allow ourselves great freedom in finding and using materials and begin to make interesting compositions using textures in pure forms and planes to give an illusion of space and depth. For variation we may also try several decorative patterns to make interesting two-dimensional surfaces.

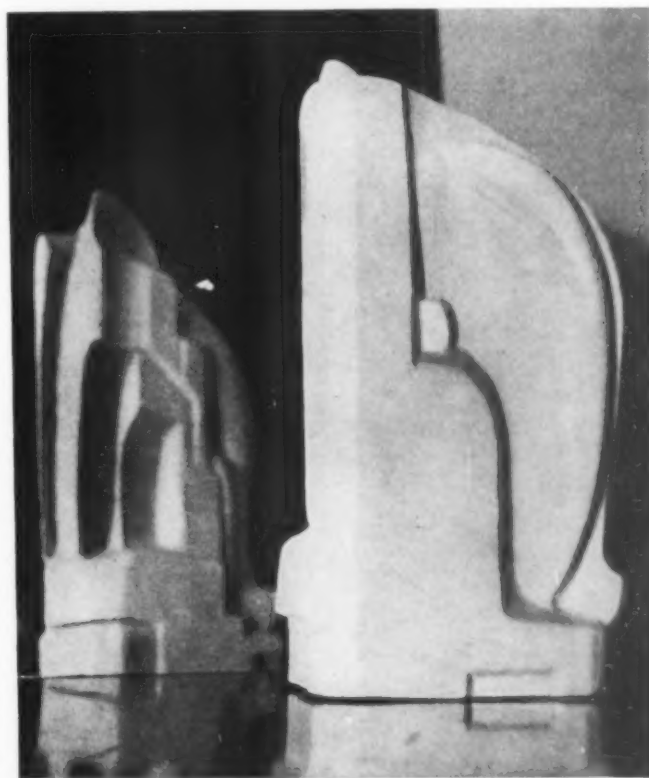
- With our own creations before us, we may talk about their application and use in other fields—in architecture, home furnishing materials, and interior

designs of all kinds. We may even go as far as to compare them with paintings and sculpture. We create our own textures and build them up into interesting tone variations by cutting and printing our own linoleum blocks and find it fun to use toy forms for our themes. These bring some interesting and original results.

- Up to this point we have been learning to handle our materials in a satisfying way. We learn that it is fun to be creative. And from our work we become aware of certain definite design principles—i.e., the characteristics of curved as opposed to straight lines, areas in opposition and transition, how lines are controlled forces in design, creating tensions and thrusts.

- We combine rectangles in various elementary forms and add color, noticing the value changes between white and black. We discover that white panels are aggressive and dynamic—black panels are static but appear to advance or recede as they are superimposed one on the other.

- Limited space prevents an outline of our experiments in planes and the use of color but it may be of interest to conclude with our latest experiment in form. After working with various materials, we take a cubic block which is a composition of magnesium and plaster of paris. This material is light and soft in texture, and has an interesting grain. From our block, we carve out a composition that is interesting in form, value, and in its relationships of planes and balance or rhythm. The execution of the problem gives a tactual experience with a solid object in the round and a deeper appreciation of the designer's problems.



We carve out a composition that is interesting in form value, and in its relationship of planes and balance or rhythm

A "LIVE WIRE" PROJECT

JESSE STERN

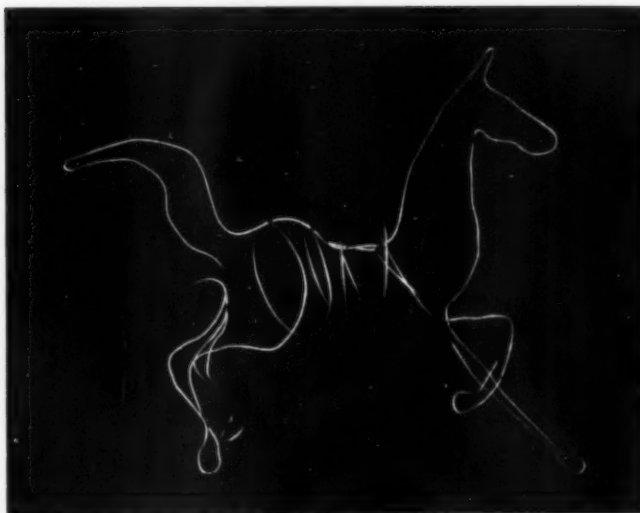
Theodore Roosevelt High School
Bronx, New York City



OR art teachers who are constantly faced by the challenge of the intelligent adolescent who says he cannot draw and doesn't know anything about art (and, by implication, doesn't care to know), I recommend the illustrated three-dimensional wire sculpture approach.

• Although the more progressive special schools of art have recognized the possibilities of wire, its virtues have not been truly appreciated as yet. The method presented here is one which requires no special tools and is particularly suitable for quick, spirited, three-dimensional sketches.

• As a medium, wire has a fascination all its own. It compels the art student to think creatively, that he get the essence and spirit of a subject rather than verisimilitude. As he begins to experiment with this new and refreshing means of expression he will have to answer real, concrete questions, such as the following: 1. How much wire shall I use? 2. Where shall I begin? 3. Shall I use one piece of wire or more than one? 4. Which is the most characteristic line in the figure? 5. How can I make the figure appear interest-



ing from all angles? (Here he is indeed talking the sculptor's language.) 6. What sort of base shall I make for it, or can it be so constructed as to be free-standing?

• Clay modeling is generally accepted as a valuable art appreciation exercise. Why not, then, wire modeling?¹ In this type of sculpture we must adopt a new aesthetic. For unlike stone and clay, which demand solidity, firmness, compactness, wire calls for a light, airy, whimsical touch. And it has a humorous appeal which you will find nowhere else.

• Some of the conclusions which I have drawn with reference to wire modeling are these:

1. A diagram drawn beforehand, in which one tries to visualize on paper how he will use the wire, is often very helpful.

2. Inspiration is derived from photographs, drawings, illustrations, etc.

3. If possible, one piece of continuous wire should be made to suffice for the entire figure.

4. About sixty inches of wire should be considered a maximum for one figure.

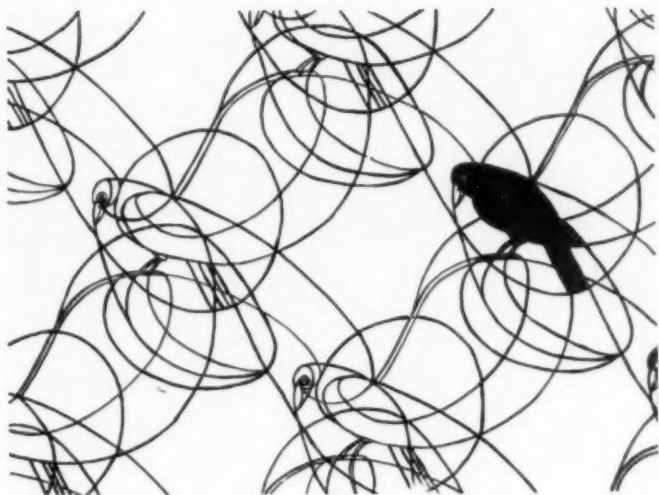
5. Various methods may be devised for making the figures stand. Use a little extra wire at the foot to form a loop through which a thumb tack can be pushed to fasten it to the base. The base is the top of a shoe-polish can. The label is concealed by black paper pasted over it. The thumb tack is hidden by this paper, too, or gummed paper may be pasted over the loop and a heavy pasteboard used to reenforce it from the rear.

6. The three-dimensional spiral effect is achieved by wrapping the wire about appropriately sized cylinders—pencils, bottles, etc.

7. The teacher should familiarize himself with the limitations of the medium by making some figures of his own before presenting it as a problem to a group.

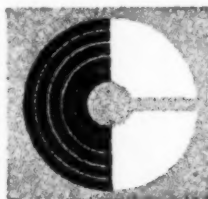
¹The examples shown were done with No. 20 galvanized iron wire. A roll of thirty feet costs ten cents. Five rolls will supply a normal-size class.





DESIGN FOR THE DISINTERESTED

GRACE DINSDALE, Art Instructor
Drew School, San Francisco, California



REATIVE design is probably the most difficult subject in the curriculum to teach—especially to students whose interest in graphic expression is negative. Although art courses are generally elective, it does not follow that all students

who elect them are interested in the subject chosen. Occasionally it is the seeming misfortune of an art teacher to fall heir to a group of students laboring under the idea that art courses offer easy credits. At best such students will produce drab, uninteresting arrangements in line, mass, or color, unless the teacher can find some means of arousing real interest.

• Such a group of listless students should be a challenge rather than a discouragement to the teacher. Neither the arts nor any other subject will teach themselves, but they can be taught to all average children. It would be well if at least one year of general art were compulsory in our secondary schools. If a child has shown no aptitude or interest in graphic expression, it is the duty and should be the delight of the art teacher to stimulate the interest and develop the aptitude. After all we are not attempting to make artists out of our high school pupils. Our mission is to awaken their awareness—to teach them "to see."

• Recently I had the opportunity to put in my "two cents' worth" as I listened to a class counselor planning the course of study for a lad with the ambition to be a detective. Not once did she suggest a course in drawing. It took me a full week to convince that adviser that the boy should be enrolled in a class

in freehand drawing. The arguments against the plan were, first, that the boy wasn't interested in drawing; and second, that a detective would have no use for drawing, anyway. Who more than a detective should be acutely aware of form and color? Who more than a detective should be keenly observing, and where can this awareness and this power to observe be awakened better than in the art classes? It matters not that the boy never draws after leaving school, but he will carry his alertness through life.

• For a number of years I have had the good fortune to teach in a school that accepts the idea that drawing is an essential part of the well-balanced high school curriculum regardless of the natural inclination of the student. Many and various have been the tricks used to gain the student's cooperation.

• Last semester, after struggling fruitlessly with an unusually unresponsive group, I discovered accidentally a new trick for stimulating activity. Not one student in this group seemed to have an idea—they were completely "dry." In desperation I passed out magazines and tracing paper with instructions to copy or trace anything that interested them, and, in the process they conceived something original, they could develop it.

• One student chose to copy a black crow, one



traced the head of a Chinese philosopher, another went to work on the original cartoon of a horse, still another chose to make a frisking rabbit, and so on. The class as a whole was having a fine time—they had forgotten that the assignment for the week had been surface patterns. There was evident a nicer quality of line and greater facility in handling the pencil than this particular group had previously shown.

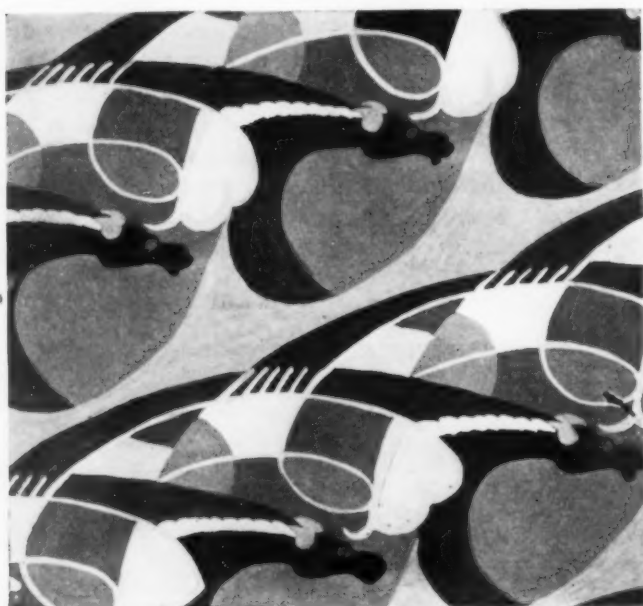
• Wherever promise was evident, the pupil re-traced his subject, simplifying and eliminating, until a motif of interest revealed itself. The next step was a tracing of the motif, carrying the natural radiating lines to the limit of the paper. This sheet was traced again and superimposed upon the original until one of the radiating lines of the unit flowed into one radiating line of the traced unit. In this manner the



pattern of the repeat was established. Then uninteresting lines, where the two units did not flow together, were omitted and the surface pattern could be completed.

• The accompanying drawings will show the method pursued and the dynamic results obtained. The idea may be put to profitable use by any teacher faced with an inert group of students. The group mentioned in this article did not lose interest the remainder of the term—the awareness to design in the forms about them stimulated the flow of original ideas.

• Drawing can be taught to the untalented and disinterested if the right approach is made. A magazine with good photographs and a few sheets of tracing paper can be the opening "push"—the life belt to overcome the fear of the first plunge. An ordinary group of children presented with these tangible helps and with the right show of enthusiasm on the part of the instructor, if given stimulating mediums, will produce surprisingly happy results.



ABSTRACT and spontaneous is this pattern showing the spacial configuration suggested by music, the work of a tenth year student at Central High School, Tulsa, Oklahoma, Giulia Von der Lanken, Teacher





Two types of incised pottery. The vase is carved and modeled while the teapot, sugar and creamer set, have a pressed-in decoration. These are of red clay with turquoise decoration covered with transparent glaze



SIMPLIFIED Ceramic Color Processes

GERTRUDE DUNCAN ROSS, Instructor of Art Education
University of Minnesota, Minneapolis, Minnesota

- An easy method of underglaze painting, mix: Underglaze color, 50 parts; Barbotine white, 25 parts; Flux, 25 parts. Grind thoroughly with a palette knife on a glass slab. To each level teaspoonful of the mixture add three large drops of glycerine and three drops of glue.

- Add just enough water to make the flow smooth and even. Apply with a brush to biscuit ware. Place in kiln and carry to between 700° and 800°F. Remove from the kiln and spray with a transparent glaze and re-fire.

SLIP DECORATION

- Low relief in slip is sometimes produced by applying slip with a brush. The slip should be laid on in thin coats, each coat being allowed to stiffen slightly before another application. The whole work must be kept moist. An atomizer with clean water is useful for this. The work being slowly turned and sprayed occasionally.

- High relief is best obtained by use of a cone.

- Slip is simply clay mixed with water to the consistency of cream. For slip decoration the slip must be matured and fairly thick. The bowl must be moist (see cut 3).

1. Pot still moist.
2. Contrasting color in clays good.
3. Same clay, same color, also good.
4. Slip ware is good or bad, depending on technique of application.
5. Test: Bad when body of pot shows through the slip application.

6. Bad when slip decoration stands out with no connection between decoration and vase.

7. Vase body should be as moist as possible and yet hold its shape.

8. Decoration applied from a hollow glass rod (Romans) or a paper cone, etc. (slip tracer), brush or with brush used repeated coats.

- An easy method of engobe (slip) decoration.
- An engobe is a colored clay.
- Mix engobe thoroughly with a spatula on a slab of glass.
- Add enough water to form a smooth silky mixture of the consistency of thin cream.

- Apply this colored clay to damp ware with a cone or with a brush. Set aside to harden, but not to dry. Spray with a transparent glaze. Dry. Fire.

UNDERGLAZE. The Old Persian Ware

1. Black outline—underglaze black mixed with clay from which the ware is made. Add a little mucilage and white clay. Thin with water.

2. Turquoise blue—copper (green) oxide, white clay, mucilage, and water.

3. Dark blue—cobalt, white clay, mucilage, water. Thin.

4. Purple—manganese, white clay, mucilage, water. Thin.

5. Rhodian Red—red burning clay, a little flint, mucilage, water. Red laid on thick.

6. Paint on biscuit ware with brush or draw with glaze pencil.

7. Use the black glaze outline pencil alone under a Persian blue glaze, a peacock blue glaze, or a turquoise glaze.

8. Carry the decorated ware to O3 cone before glazing. Spray with a transparent glaze.

9. The transparent glaze used for covering may be clear or slightly tinted.

SGRAFFITO DECORATION

- Method I. An easy Sgraffito method:

- Black on red ware.

1. Make a pail of black slip.

2. Make a pail of red slip.

3. Pour the black slip into the mold.

4. Stand for one minute or less.

5. Remove by pouring.

6. Stand for one hour or until black slip will not run.

7. Pour red slip into same mold.

8. Let stand for fifteen minutes or until the layer of sediment formed is from one-fourth to three-eighths of an inch.

9. Remove by pouring.

10. Let stand until leather dry.

11. Remove from mold and smooth gently.

12. Fire very slightly, 700°–800°F.

13. Remove from kiln and scratch back the design. This must be done lightly and evenly. Remove dust with dry brush.

14. When design is perfected, spray lightly with a transparent glaze.

15. Fire.

SGRAFFITA

- A ware similar to the colored ware of the Indian may be made in the following manner. Buy the following colors in their raw state:

For reds—raw sienna, burnt sienna, maroon
 For blues—cobalt, indigo, prussian blue
 For greens—oxide of copper
 Yellow—raw sienna
 White—pipe clay

Mix the above colors thoroughly with water and clay. Add a little gum arabic. Apply with a good brush to the moist ware. The mixture should be very thin. Several thin coats are better than one thick one.

● No more oxides are used than are necessary to color the clay. After application the piece is set aside for the coating to harden. Then the polishing is done. The scraping away of the surface coating to form a design may be done before or after firing. Always, under all circumstances, the piece must be very, very dry before firing.

1. Moist bowl.
2. Cover with slip.
3. Stand until wet leather dry, in other words, consistency same as for incising.
4. Outline may be done in pencil.
5. Scraping back should be done delicately.

SGRAFFITO DECORATION

● Method II. A simple design in two colors may be obtained by painting the outside surface of the bowl and firing. After firing, or before, the design may be scraped away, leaving the original color of the bowl. For contrasting colors two different clays are good. Make a thin slip of one of the clays. Paint two or three coats on the moist surface of the bowl. The bowl must be as moist as is possible and have no tendency to collapse. The bowl is then set aside to allow the color to set. Before the clay hardens the surface should be polished. An orangewood stick, the bowl of a spoon, any similar smooth instrument can be used for the polishing. The Indians polished with a stone, a piece of horn, things they found at hand. They were very careful in their choice of polishing stones. Rub the bowl thoroughly. Be sure to impart a good gloss. Many students prefer to scrape out the design before the firing is done. The principal thing to be remembered is that the applied clay is to be painted on the bowl when the bowl is moist—that it must be rubbed thoroughly—that any scraping that is done must be clear and decisive, edges even and smooth, surface areas scraped back evenly and smoothly to the original bowl body, leaving no smudges or splashes. If clay is used for the surface coating a bowl quite like the Indian ware may be produced.

DUTCH BLUE ENAMEL AND OTHER SIMILAR ENAMEL WARES

1. Spray fired piece with an enamel.
2. Dry.
3. Apply oxides. Oxides may be ground thoroughly, mixed with water and applied with a brush. The consistency of the mixture is definitely that of colored water—not that of cream. Only practice will determine the amount needed. Or, Oxides—50%, Barbotine white or clay of the body—10%, Flux—40%. Mix with water to the consistency of water and apply.
4. Fire.
5. The above method gives a soft tender effect.
6. But the colors may run.
7. A method that is less difficult but gives a result less soft in effect—(a) Spray fired piece with enamel. (b) Dry. (c) Fire. (d) Apply oxides. (e) Refire.



A bowl of American Indian type, slip decorated with ochres. All the surface decorated Indian pottery is done in this manner



Three types of underglazed pottery where color is applied to pieces after first firing, fired again to cone O3 and then covered with transparent glaze in the third firing. This is the Old Persian ware type

AN EASY METHOD OF OVERGLAZE DECORATION

1. Make a bowl or tile and fire. Remove from kiln.
2. Cover with an enamel and fire.
3. Trace design on ware with a hard pencil with tracing paper (carbon).
4. Remove and go over all lines in the design with india ink.
5. When dry rub down with fine sandpaper.
6. Mix a few drops of enamel medium with overglaze enamel. Grind on a glass slab with a palette knife, very fine and no lumps.
7. Add a few drops of turpentine and mix again to the consistency of thin cream.
8. With a small brush paint in the design by flowing on the color. This should be smooth and no lumps.
9. Several colors may be applied before firing.
10. Place in kiln.
11. Fire at cone O13.
12. If enamel is not heavy enough go over again, give a second firing.
13. Colors must not be overfired.
14. Colors requiring a lower heat must be fired last.

RELIEF DECORATION

● By depressing the background, or by removing the background are methods that produce very satisfactory results. The background should be cut back about one-eighth of an inch. The cutting should be done when the clay is quite moist—too moist to chip.

LOW RELIEF

1. The design is first sketched on the piece lightly with a sharp tool.
2. Next this light marking is gone over very carefully with a sharp pointed metal tool:
 - (a) Line should be even and no undercuts; no backward slanting of the cut edge.
 - (b) Line must be beveled.
3. Next go over line with basswood tool, deepening the line.
4. Then start close to the outline and gently but firmly scrape away from the outline, cutting as deep as the outline, close to the design and sloping gradually away from the edge that is to remain. Do not attempt to remove too much of the surface clay at one time. There are two methods of relief—the cameo and the intaglio. In the cameo the background is removed. In the intaglio the design is depressed, leaving the background in relief. When using either method, be sure the design stands out strongly, as the glaze softens edges and, to some extent, fills spaces.

HIGH RELIEF

● In modeling high relief the ware must be quite soft and of the same consistency as the clay that is being applied. This is most important. When two pieces of clays that contain different amounts of moisture are joined, trouble results because the shrinkage is different. Most students have seen ware brought from the kiln minus a handle or a foot or some other necessary appendage.



Modeled clay figures by first quarter students of Miss Ross at the University of Minnesota



Decorative and animated clay animals by students of Miss Ross. Note the manner in which the buffalo's head and mane is done. Tiny rolls of soft clay have been worked to make a fur texture



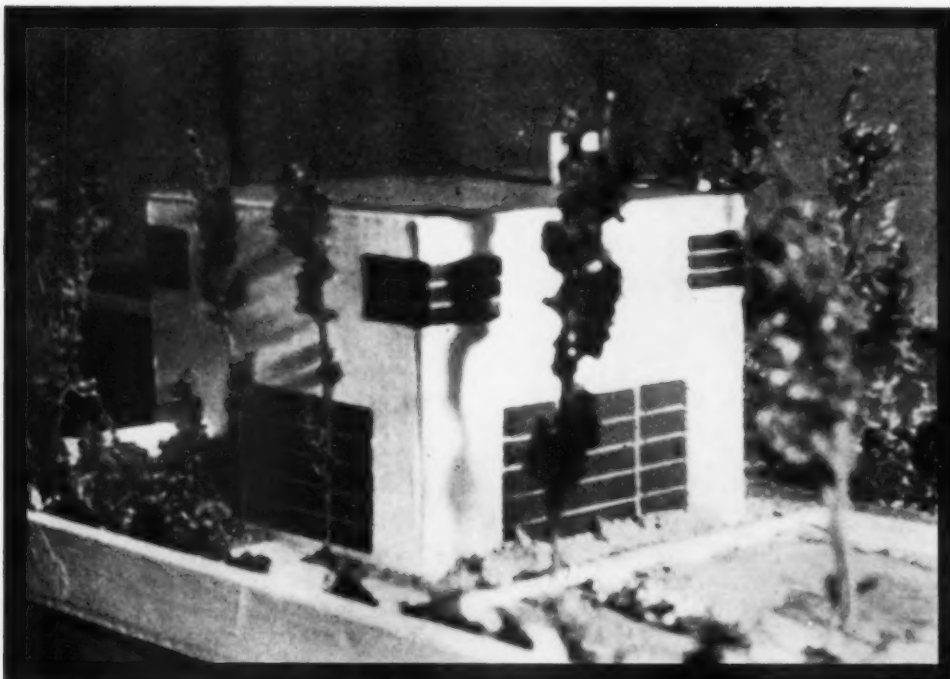
MAKING GIFTS FOR SOUTH AMERICA

Junior Red Cross members in San Pedro, California, combine classroom work with the "good neighbor" policy. In return for these gifts to Latin American school children, they will probably receive products typical of the countries below the Rio Grande. (American Red Cross Picture)

HOME SHOW

EUGENE J. FABER

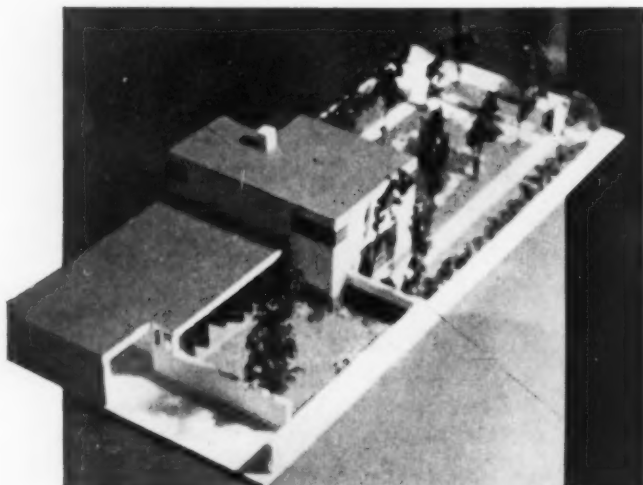
Milwaukee
Wisconsin



ACH year a Home Show is held in our Civic Auditorium. It has been the custom in recent years to interest the junior and senior high school students in the Home Show by such various means as poster contests, supplying the schools with blueprints of the prize home and having students work out any one room to scale and furnish it completely, etc.

● This last year, however, we had an extraordinarily successful "tie-up" between the art classes and the Home Show. Ever since the Federal Government built Greendale and Parklawn here in Milwaukee, there has been a great deal of interest in low-cost housing. The art classes of the junior and senior high schools of the city were given a standard size lot on which to design and construct a model of a low-cost modern house. Especial emphasis was laid upon new construction materials and methods, upon planning the lot as a complete unit—house, garage, service yard, gardens, lawns, landscaping, etc., upon good line and proportion, upon freshness of approach.

● My ninth grade boys (this is the most mature group I have. Our school includes only grades 6 to 9 inclusive—all boys) took to this project from the moment of its announcement like the traditional fish to water. Before a bit of actual construction of the models was begun, we took two weeks, one forty-five minute period per day, for research. Our school is fortunate in getting many fine magazines regularly—*House Beautiful*, *House and Garden*, *Design*, *American Home*, and *School Arts*. We have the WPA bind these into books of several issues each. These make the finest and probably most up-to-date material on the subject. The boys were encouraged to write for booklets on, and samples of, new materials—glass bricks, metal sash, insulation, roofing, etc.



● Then we began simple sketches of floor plans, learning the proper architect's symbols. Later, back and front elevations were sketched. As a next step, we took a piece of paper the exact size of the lot and placed the house, the garage, the service yard, the shrubs and trees, etc. We looked into landscaping and became conscious of the masses of foliage and the use of exterior color in flowers in relation to the architectural units.

● Finally, when the sketches showed a good degree of "knowing what it's all about," but not necessarily carried to a high degree of finish, we started on the construction of the actual models. A scale, 1/2-inch equals one foot, was chosen for the entire city so that when the models from the various schools were finally exhibited in a downtown department store window, there was a uniformity, making it easier to judge the various good points of the different models.

● In order to give the whole thing a firm base the lot was made of ply-wood. The approved layout for the lot was carefully drawn out on this ply-wood base. The houses and garages were made partly of ply-wood and partly of chip-board. Some boys, whose houses were to be of stucco, or concrete, got nice textures by painting the exteriors with creamy-thick plaster of paris. Another nice textured effect we achieved for flat deck roofs was by sifting common sand very fine and dyeing it deep tones—blue, dull violet, deep red—painting the roofs with thinned glue then pouring this colored sand on generously, and shaking off the excess. Similarly, we sifted sawdust from the shops, dyed it green and applied it as grass. Very large-sized sawdust was dyed brilliant colors and used to designate flower beds. Since it was wintertime and snow blanketed our Wisconsin fields, wild growth for model shrubs and trees was a little hard to find. But certain weeds, among them the dried tops of goldenrod, mullen, and burdocks, poked their heads above the snow and were clipped and brought in. These we dipped in a solution of glue and green poster paint—the glue held tight those fluffy parts of the dried seeds that might otherwise have come loose. Later stems became "trunks" by painting.

● We found that cutting windows into the houses was not only an arduous task, but weakened the structure of the house, so we chose to paste on our windows of a dull-violet thin paper, painting on the shadows that would naturally be formed by real construction.

● Many garden ornaments were thought of—seats, gazing crystals, pergolas, lattices, pools, fountains, etc., and at times sheer enthusiasm had to be restrained for good taste.

● Of the forty boys in the class, twenty-three finished their projects completely in eight weeks, for display downtown, all but four were sufficiently interested to come in after school or finish them at home. One lad, Donald Bergeron, aged 15, was quite a camera enthusiast and snapped his model from the various angles enclosed.

● A major problem (quite unforeseen) was where to store the models being built. We solved this by stringing taut wire from one side of the art room to the other, up about seven and one-half feet.

● The boys were most enthusiastic and immeasurably proud of their architectural achievements.



COLOR PRINTS DIRECT FROM NATURE

WILLIAM S. RICE, Oakland, California



ALTHOUGH this process which we are about to describe is not strictly a new one, very few artists have developed it beyond the state of its being an "artistic plaything."

● Most persons look at you askance if you tell them that artistic prints of leaves and sprays of plant life may be made directly from the natural specimens, without the labor of engraving or carving either wood or linoleum blocks.

● There are several methods whereby natural leaves, grasses, and sprays may be inked and faithful imprints made on paper, using several colors of printers' inks.

● A knowledge of flower arrangement or composition is a decided advantage to the student essaying this type of work—in fact, therein lies much of the charm of the whole craft. Color harmony, too, plays an important part in making prints from natural leaves.

● We shall first describe the method used to produce the accompanying prints. Printers' ink, which comes in tubes like artists' oil paints, is used for this work. Press out a small quantity on a plate or pane of glass, which has a piece of white paper pasted on its underside. This serves as a white palette or ink slab. We would strongly advise the student to experiment first with black ink and use single leaves until the results justify further experiment with colored inks.

● The ink is next spread out on the slab with a palette knife and rolled up with a printer's brayer or photographer's rubber roller. Next, have on hand some pressed leaves. Lay some on a sheet of newspaper, underside up, and roll the ink-roller over them several times until they are well inked. Any kind of drawing paper, but preferably absorbent, may be used for the printing. Construction papers work very well.

● Fold a piece of heavy pasteboard (pulpboard is good) like a book cover a trifle larger than the sheet of printing paper. Slip a folded blotter, slightly smaller, inside the pulpboard cover. Lay the printing paper down first, the inked leaf in contact with it inside the blotter. Then run the whole thing, hinge first, through a wash wringer. The wringer should be screwed down as tight as it can be in order to obtain sufficient pressure.

● The resulting imprint will astonish you with its intricate network of veins which are reproduced with the utmost fidelity.

● When you are able to handle the printing to your satisfaction, you will be interested in making compositions from sprays and individual leaves. Also in using several colored inks, colors may be softly graded by means of the roller—blending them directly on the specimens. In this you will find no end of pleasure and interest.

● Begin by using analogous colors—that is, colors closely related, as orange and brownish orange; yellow-green and dark bluish-green; or vermilion blended into a mixture of vermilion and black.

● It is advisable to print the light color first and afterwards the darker one overlapping the lighter color. Complementary colors also give pleasing effects. Have plenty of newspapers on hand since a clean one must be used for each printing.

● If you are fortunate enough to own an etching press you will find it will work better than a wringer, but for small prints, the wringer will be quite satisfactory.

● To Miss Stella Eby, a teacher in the Oakland schools, we are indebted for the following information on another method of making leaf prints which she has found both interesting and practical. Perhaps you would like to try it since it is even more simple for monochrome printing than the first method here described.

● Begin by greasing a piece of paper or a tin pieplate with lard or a similar substitute and then smoke it well with a candle until it is evenly black. Be careful, however, not to burn the paper. Lay a pressed leaf on it, vein side (underside) down and then place a newspaper over it. Next rub vigorously on the newspaper with a table spoon (or a glass castor cup) to make the leaf pick up the greasy black. Remove the newspaper and blackened leaf and lay the latter down on a clean piece of drawing paper (white or manila) and cover it again with a clean piece of newspaper and



again rub on the back with the spoon. The result will be a print very similar to the one made by the printing ink and wringer method.

● Remember, that whichever method you use, leaves will not work well unless they are pressed and dried before they can be inked.

● Since either method of making leaf prints from natural leaves requires no elaborate equipment, leaf printing directly from nature would serve well in botany or nature study classes where each student could duplicate his product in a short time and in that case there would be plenty of prints to go around the class. They could be used to illustrate notebooks, in fact, to make an interesting "Tree Book" which might be the means of acquainting the student with the trees in his own neighborhood or those indigenous to his own state.

● The last step (after the prints are thoroughly dry) is to trim them artistically—keeping in mind constantly the rules of composition; line, mass, balance, rhythm, etc. An underlay of colored construction paper in harmony with the general color scheme of the group of leaves in the print will add greatly to the charm of the prints if they are to be framed. Let this project about one-eighth to one-quarter inch on top and sides and allow a trifle more on the bottom edge of the print. A narrow one-half inch black frame is suitable for framing the print.

● Almost any leaves that press well and are not too thick or too juicy will serve as models for this work: Grapevine, elm, poplar, bamboo, silk oak, maple, sycamore, and perhaps some of the coarser ferns. Avoid leaves that crumple up when you roll the ink roller across them. A little experimenting on the part of the student will soon tell him which leaves are suitable and which are not.

THE LEAF PRINT IN TEXTILE DECORATION

ALPHA R. BOCKS

Elkhorn School, Watsonville, California

A

ND he wandered away and away with Nature,
the dear old nurse,
Who sang to him night and day, the rhymes of
the universe,
And when the way seemed long, and his heart
began to fail,
She sang a more wonderful song, or told a more
wonderful tale. —Longfellow

● To create and stimulate in children of the "teen age" an interest in the beauty of trees and plants, and to develop this appreciation so that it continues to contribute joy through the years to maturity, was inspired by the beauty of the maple trees in the fall.

● While the greater number of children appreciated the loveliness of the brilliantly colored leaves that were taken into the schoolroom, the general reaction of the boys to a display of such interest was "too sissy."

● To successfully combat such attitudes was a challenge that demanded serious planning and research for something unlike previous experiences. The making of leaf prints was suggested and this was the starting point.

● Accordingly, single prints of maple leaves of various sizes were made; the larger leaves, however, holding the spotlight with the boys, while the smaller ones went by unappreciated.

● This lack of appreciation was swept aside by the inspiration of putting the small leaf to a glorified purpose; the outcome being gift wrapping paper and gift cards to accompany such gifts. By alternating a larger with a smaller leaf, and through the use of different colors of printing inks, the boys became even more creative than the girls.

● A variety of leaves as well as a variety of sizes inspired new designs and these arrangements were truly beautiful. Leaf panels were a further development, resulting in very unusual wall hangings.

● As Christmas gifts came the first venture in applying leaf prints to tea cloths, tray cloths, and luncheon cloths, including small napkins. Using a mordant as for block prints, such gifts were made most acceptable since they laundered so successfully.

● Having seen in an exclusive shop, block prints on Chinese straw mats, leaf designs were successfully applied to these mats. The edges of which were outlined with colored raffia in button-hole stitch; the result was useful and artistic breakfast sets. Since the practical use of these mats required the use of water in cleaning, a mordant was used to insure durability. In applying the print to the straw, very heavy pressure was exerted.

● In making decorative papers for gift wrapping, white as well as colored tissue was used, using gold and silver printing ink as well as other colors. Later it was discovered that for this purpose water

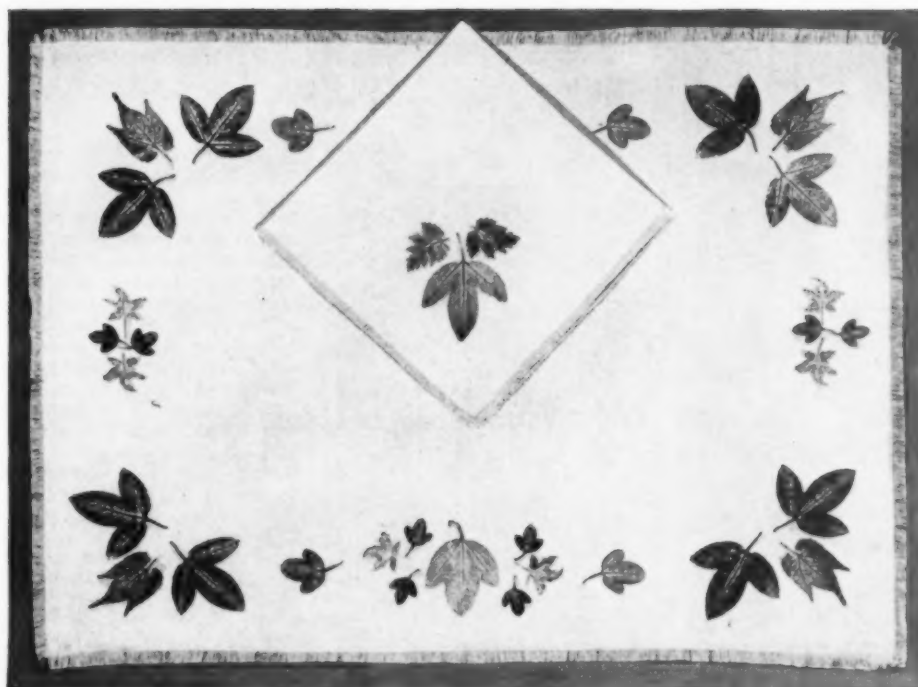


The leaf print used as an all-over pattern for gift wrapping paper

color inks, sometimes used by printers, which come in a greater variety of colors, were more practical. This ink is more easily handled, since it is removed from hands and clothing with water.

● Papers were made in sizes ranging from 36 inches by 24 inches to smaller sizes as required. Folding the paper lengthwise and then crosswise into squares or rectangles as desired, simplified the application of the design, and did not detract from the appearance. If this paper is cut twice the desired size, folded in half, and printed on the one side, leaving the undersheet plain, the effect is more pleasing and the paper is more durable for wrapping.

● In making the leaf panels, the central theme was first planned; then worked up to a definite beginning and down to a suitable ending. Mounting was done over two or three white sheets, or sheets of the color used for the panel, on light-weight reds or brown paper with suitable margins.



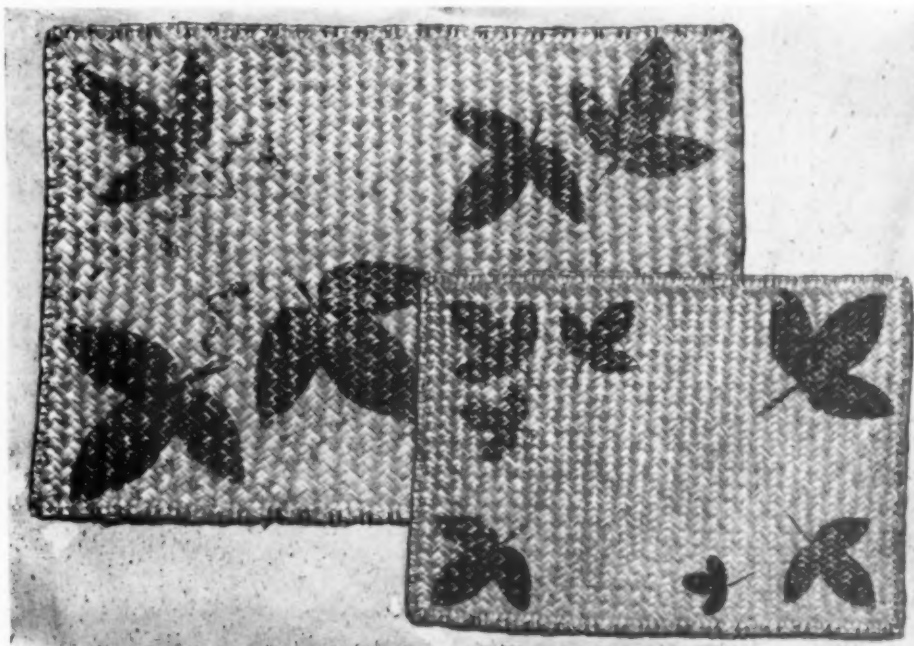
Linen place mat set with pleasant decorations of natural leaf prints. Just a repeat of one motif is used on the napkin



Leaf prints are effective on Chinese grass mats. These were then edged with raffia the color of the pattern



A small allover pattern of leaves makes interesting gift paper, with gift card to match



● In selecting materials for tray cloths, napkins, etc., linen and colored as well as white Pampico cloth was used; the edges being fringed in widths as desired. Tea cloths, in color as well as in white, proved very effective. Heavy Chinese silks in the natural prints readily. Since the material is at present available only in natural, it may be dyed any desired shade at a cost of about 75 cents per yard. Stitchery of various types and colors make effective finishing for the edges of such panels. The straw mats used may be purchased at any Chinese shop, in various sizes, at a few cents apiece.

● The printing process was extremely simple; several thicknesses of newspaper covered with a number of sheets of white tissue, or fresh wrapping paper, serve as a pad. The leaf is inked by placing it on a tile or sufficiently large piece of glass, which is inked with printing ink by means of a rubber brayer. Care should be exercised not to ink too heavily or too lightly. In placing the leaves on the paper, the effect is more pleasing if the more heavily veined side of the leaf is placed on the paper. A piece of unprinted newspaper or tissue of needed size is placed over the leaf, and it is then rolled rather slowly and heavily from the stem toward the tip, using a clean brayer. In most cases the leaf adheres

to the top paper, and is easily removed without smearing; this same leaf can be used many times to repeat designs. It may also be cleaned and re-inked in a different color if so desired.

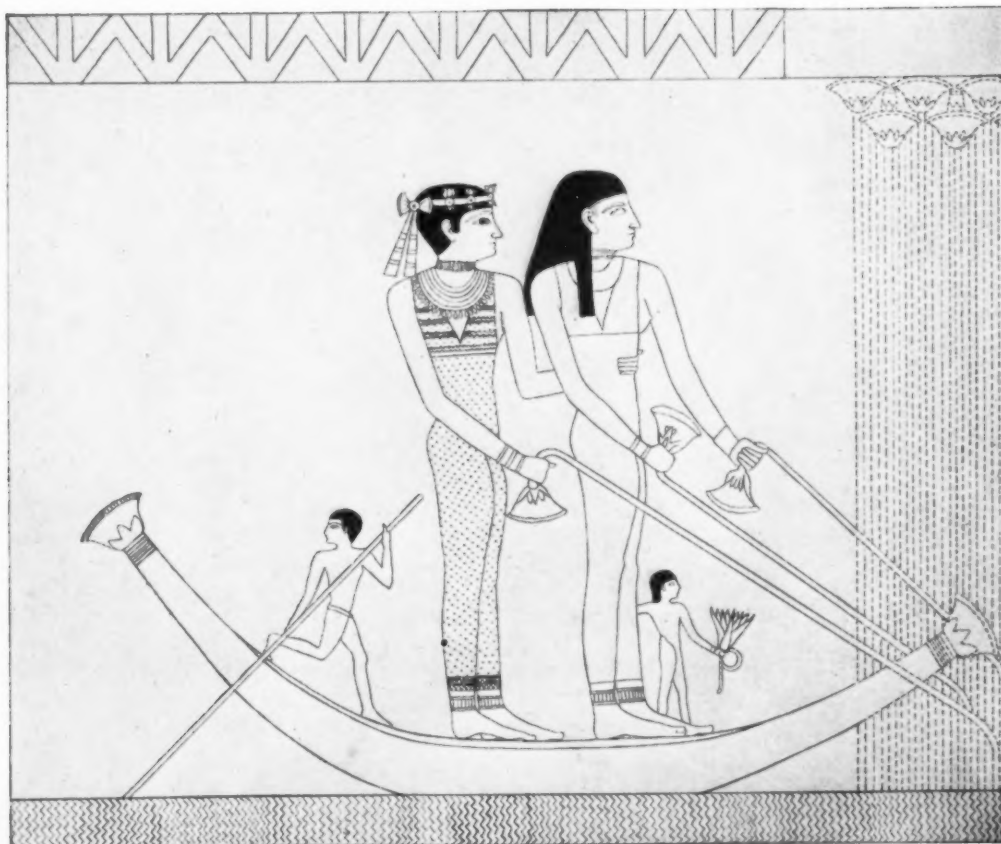
● For printing on textiles, printing ink is used, with a few drops of mordant used as a mixing and thinning medium, to make the color permanent. For the mordant formulae,¹ use 1 ounce of oil of wintergreen, 1 ounce of acetic acid, and 1 pint of turpentine. It is convenient in advance of beginning work, to have a supply of unprinted newspaper or tissue cut into a variety of sizes, to place over the inked leaf before using the brayer.

● The following leaves were found to give interesting prints for textiles; chosen for beauty of shape and veination: Maple, Japanese Maple, Chrysanthemum, Fuchsia, Osage Orange, Abutilon, Passion Vine, Tulip Tree, Black Oak, White Birch, Snowball.

● For mats: Maple, Passion Vine, White Birch, Sweet Gum, Ginkgo, Black Oak, Hawthorn, Japanese Maple.

● For wall panels, wrapping paper, gift cards, etc.: Broad Leaf Maple, Redwood, Passion Vine, Pepper, Japanese Maple, Purple Beech, Abutilon, Maple, Fuchsia, Geranium.

¹The mordant formulae used was taken from "Textile Decorating," by Pedro deLemos.



THESE two illustrations show (above) an exact copy in outline of a scene from an ancient Egyptian tomb picturing persons of quality on a pleasure expedition in the marshes. Different sizes of figures have reference to their relative importance rather than size. The scene has been painted conventional rather than realistic. The scene below is an accurate translation of the subject into a visual impression and has been done with much charm and skill by Miss Susanne Chapman of the Boston Museum of Fine Arts. There is an artistic decorative quality in conventional depiction never equalled in the realistic portrayal.

ANCIENT EGYPTIAN DRAWING CREATED DECORATION

Courtesy, Boston Museum of Fine Arts

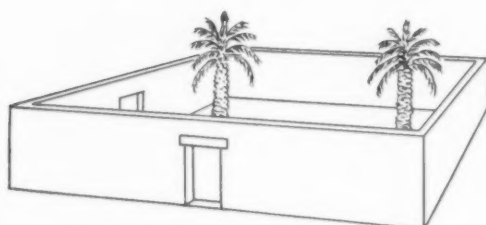


Fig. 1. An Egyptian walled garden; modern perspective view

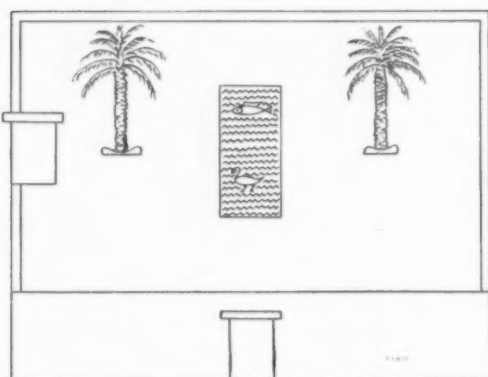


Fig. 2. The walled garden as an Egyptian would have represented it

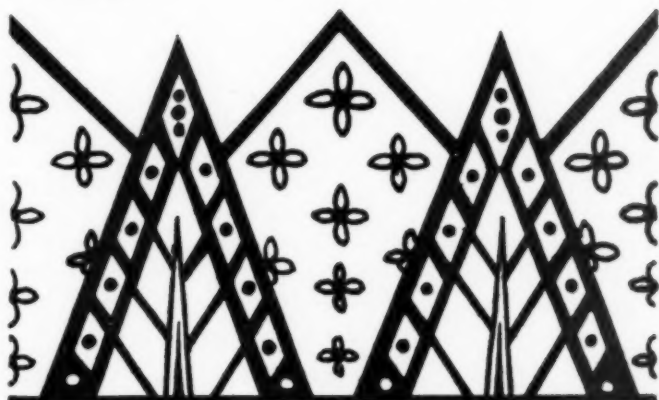


A FEW years ago, in the attempt to clarify for visitors Egyptian methods of drawing, the Department of Egyptian Art, Boston Museum of Fine Arts, prepared two sketches of a simplified subject, one drawn in modern perspective, the other as an Egyptian draftsman would have handled it. In each case the picture represents a rectangle enclosed by walls which are pierced by doorways on two adjoining sides. The enclosure contains two palm trees growing, as they sometimes do in Egypt, with a raised rim of mud to retain irrigation water around their bases. Between them, in the centre of the enclosure, is a rectangular pool, beneath the waters of which swims a fish, while a duck paddles on its surface. Any attempt to represent this subject in modern perspective, as may be readily seen from Figure 1, inevitably fails to portray some aspect of it, for the attitude of the modern draftsman is a strictly visual one, limited to representing what can be seen by the eye from a given point of view. Not so the ancient Egyptian. Drawing with him was not so much representation of a pictorial image as the explanation of a situation. The Egyptian treatment of the enclosure with its fish pond and palm trees would have been something like Figure 2, and, as will be readily seen, it makes possible a much more complete understanding of the facts than does the perspective view.



IMPLIFIED JAVANESE BATIK

ART
ROOM
WORK
SHOP



JAVANESE BATIK SARONG

BORDER DESIGN



BATIK SARONG UNIT

JAVANESE

NELLE ADAMS SMITH

Chicago, Illinois

INTRODUCTION: Decorative fabrics are always important as a means of home decoration; important not only for their aesthetic value, the joy of color and variety in design, but for their special adaptability and use in certain spaces and places.

• Many of these interesting fabrics are within the scope of students in junior and senior high schools as well as in the various colleges. We are most familiar with the block print, stencil, and crayon as a means for successful decorative problems but we have not carried the process of batik very far. I believe fine results may be obtained by making batik cloth, large pieces such as the Javanese create, to be used for large wall hangings, covers, or screens.

• The designs offered are from notes taken from the Javanese exhibit in the Field Museum. The original pieces are on common cotton cloth and are quite large and contain a great variety of beautiful and harmonious units.

• The first illustration is an organization of squares in different design, with well spaced stripes between the center group of squares and the border.

• The second employs the wide pointed triangle in combination with the square and used as a wide border around a rather plain and delicately designed center. This triangular border is doubled and is finished with the smaller border.

• For the benefit of those who have not attempted this problem seriously, I offer the Javanese process, simplified.

MATERIAL: cloth, dye, beeswax, hot plate, wax container, small brush.

PROCESS: The white cloth is washed and then steeped in rice water to keep the color from running. Dry the cloth and apply the outline of the design. Work free hand.

• The container for the hot liquid wax is a small copper vessel with a small tube at one end through which the wax runs. If this is not available a tin cup for melting and a small brush for application serves the purpose. The wax must be hot enough to flow easily so as to have a narrow even line.

• When the outline of the pattern is finished such portions of the cloth as are intended to be left white or to receive any other color than the general field, are covered with the liquid wax and then the fabric is dipped in the liquid dye. (Cold dyes or semi-hot diamond dyes may be used.)

• The parts covered with the wax *resist* the dye and when the cloth is placed in hot water the wax melts and the wax-covered parts are found to be in their original condition.

• If the pattern is intended to consist of one color besides white, the operation is complete.

• If another color is to be added, all parts which are not intended to receive that color are waxed and the cloth is again dipped in the desired color.

• Complicated patterns involving much waxing and dipping are not recommended for the school problem but the one or two color application is within the reach of amateur students and most satisfactory results are quite possible.

• A batik cloth in simple and well spaced design will be surprisingly beautiful and perhaps will be just the right decoration for the space above the mantel, the couch, the book shelves or for some other place where a bit of decorative joy is needed.

GREETING CARDS AND FABRICS FROM CHILDREN'S BLOCKS

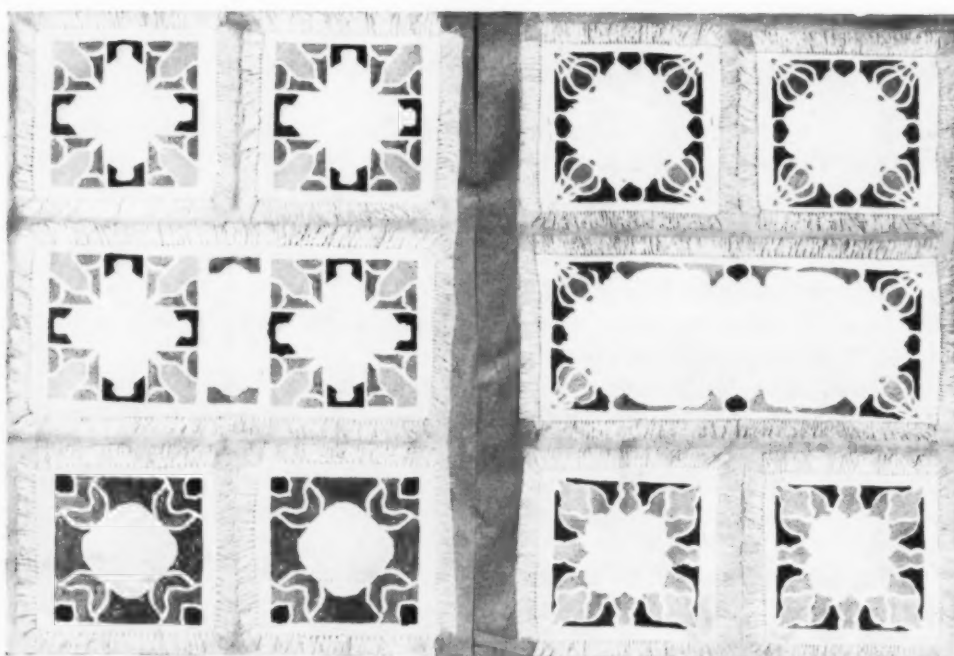


WILMA BEAN
South Pasadena
California

Children's wooden blocks often have raised designs which may be used for block printing. The designs usually represent animals, birds, and fish and are very adaptable. Greeting cards for all holidays may be made besides fabrics for books, curtains, spreads, and towels. Block print ink mixed with textile set and printers' ink mixed with a few drops of coal oil make fabrics washable. These inks mixed with turpentine are used for printing on paper.

An inexpensive roller for applying the ink to block can be found at a Kodak Shop for 35 cents. Use the same method of applying ink and printing as in making a linoleum block. For this process enough pressure to print is obtained by standing on the block. Four layers of blotting paper under the printing paper or fabric provide adequate resilience. For printing papers use unprinted newspaper, rice, and bamboo paper.

This process has many possibilities for gifts. Plain linen toweling can be made into luncheon sets and small hand towels by printing border designs.



BUFFET SETS

by 8th Grade
Students of

KATHERINE MUSSHARDT

The designs were developed from flower study motifs made earlier in the year. These were traced on heavy paper and the stencil cut with a single edged razor. The stencils were pinned to already hemmed or fringed cloth pieces and were colored with wax crayon



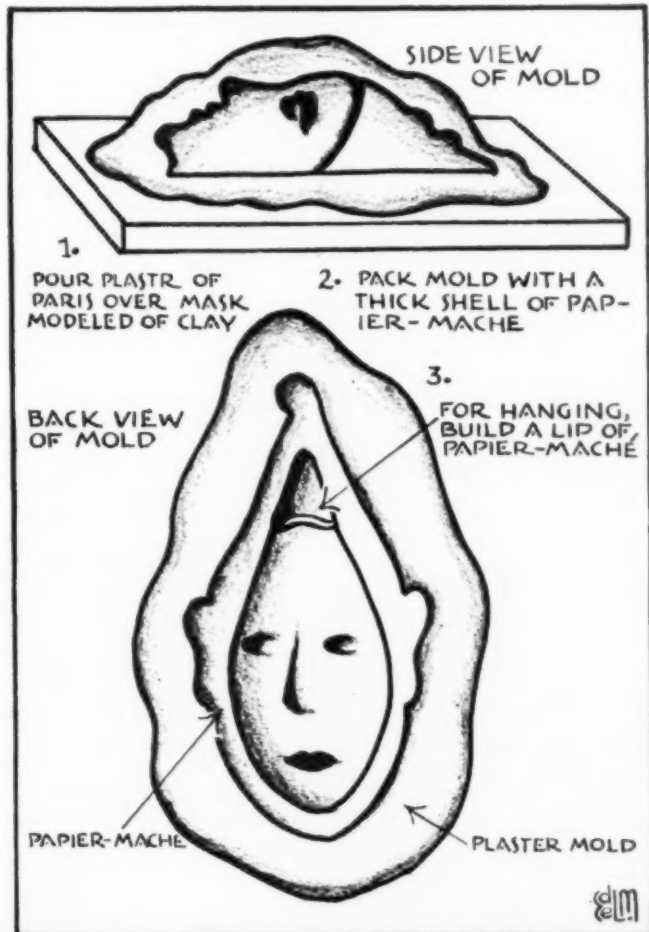
DECORATIVE WALL MASKS of MÂCHÉ

THELMA E. POWERS
Mildred, Montana

• For this project, permanent modeling clay with an oil base is used to carefully model a mask on a modeling board or any flat surface. When completed slide the clay model from the board, cover with a very thin coating of oil or vaseline and lay on an oiled surface—waxed paper is fine—and pour over it a mixture of plaster of paris, covering the clay mask roughly with a thickness of an inch or more of the plaster.

• In about a half hour the plaster of paris covering will have set sufficiently to pick it up. Remove the original model of oil clay from the plaster mold with the aid of a knife blade. You now have a plaster mold which can be used any number of times.

• Into this plaster mold carefully press damp papier-mâché to a thickness of at least one inch. Set away to dry after first running a knife blade around the inside of the mold's edge, separating it from the mâché so that the mâché will be free to pull away from the edge of the mold as it dries. Now is a good time to build an overhanging lip of mâché across the back of the top part of the mâché mask, through which a couple of holes are punched. When mask is dry, a cord may be run through these holes for hanging.



• When the mâché in the plaster mold is semi-dry and has pulled away somewhat from the mold, carefully pry it out and smooth out flaws and rough spots on your mâché mask.

• The features of the mask may be altered and various expressions worked in while the mâché is in this plastic semi-dry stage. If desired many new details, such as bushy eyebrows, moles, whiskers, etc., may be built up with additional mâché while the mask is semi-dry.

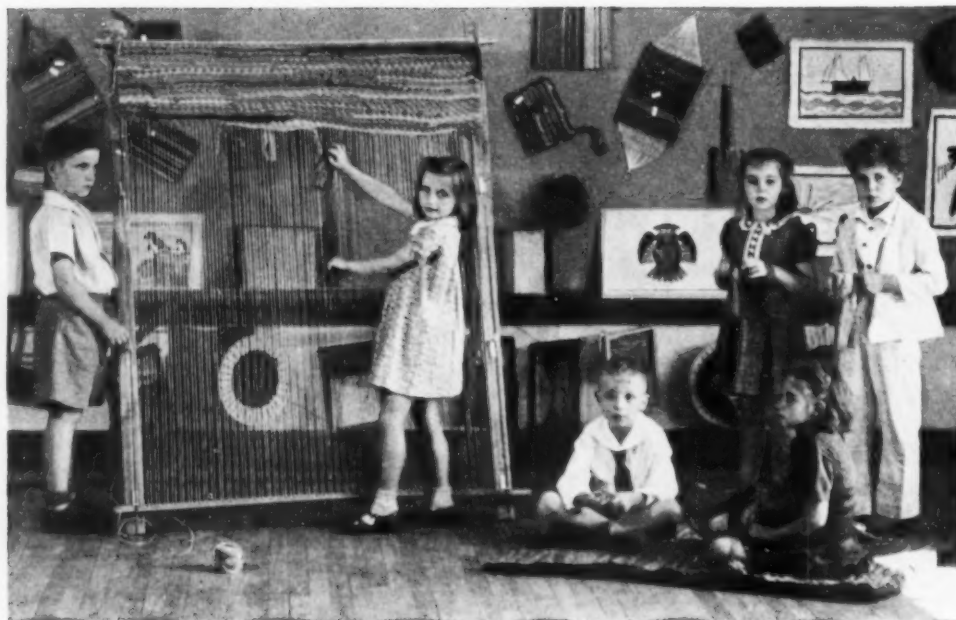
• When the mask has fully dried, it is ready to be painted. Oil paints can be used but we like to use tempera paints with a protective covering of shellac or clear varnish.

• Since the plaster molds may be used repeatedly, my students each make their original clay model and plaster mold, and then trade molds with other members of the class to make additional and different masks for themselves. By requiring each student to make a different character or nationality study, they have a large assortment of mask molds from which to choose if they wish to make a group of masks. Many have found that a group of related masks add an interesting and decorative note to the walls of their rooms at home. Wall masks as a gift suggestion are always popular, too. The size of most of our mâché masks average three inches wide and four or five inches long.

• The accompanying illustration shows painted and unpainted masks made from the same mold. It also shows the inside and outside of some of the plaster molds. (See September 1941 issue of *School Arts* for papier-mâché formulae.)



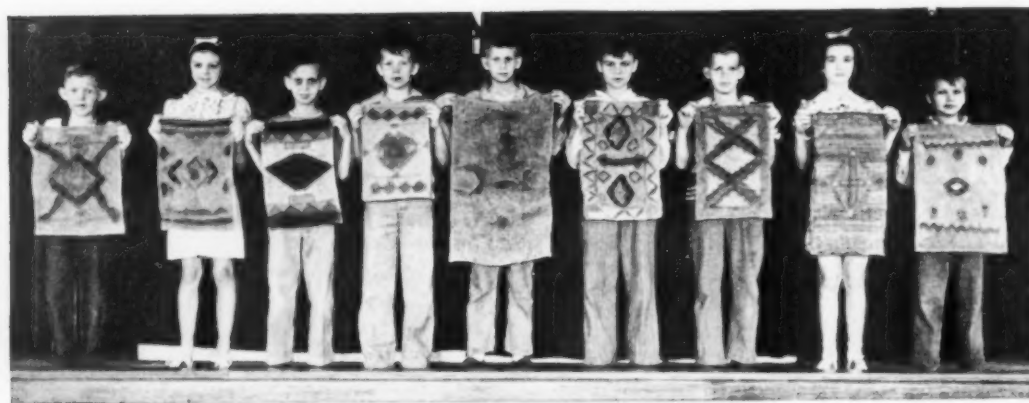
ART ROOM WORK SHOP



ANY RUNNER WINS

ETHEL B. DAMERON
John Pitman School
St. Louis County
Kirkwood, Missouri

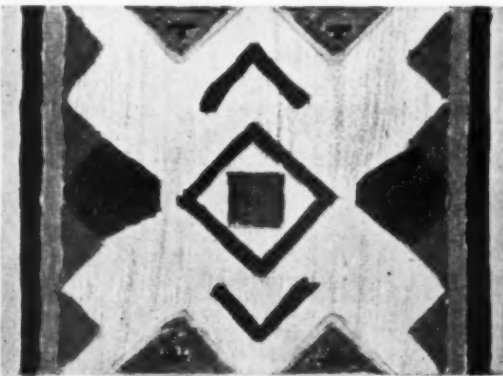
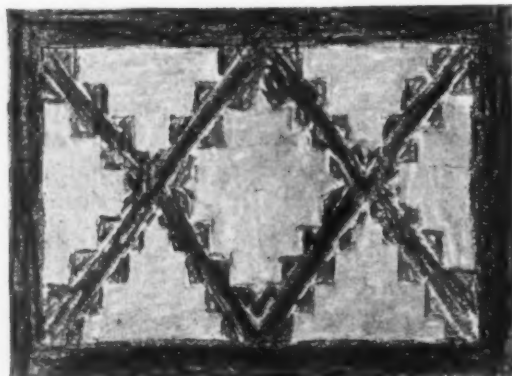
- This happens to apply only to stockings, silk, rayon, or the lowly serviceable cotton. All are in this race of rug making and at last the stocking runner comes into its own usefulness.
- Conservation is always a salvation. Whether or not we need to think of it seriously, all depends on conditions. At this particular time much thought is given along the line of conservation, and with this trend in mind children's ideas must not be overlooked.
- Weaving rugs for floor games at school or for home use is not only enjoyable but a constructive pastime at home and a useful handicraft at school.
- Small children with the help of the manual training department, the older boys or the janitor, can easily make a loom. Any discarded lumber of the correct weight and size may be used and the children enjoy this possessive activity of supplying materials.
- Our loom is 4 feet by 5 feet, made from sturdy but lightweight lumber from packing boxes which the children brought. This 4 x 5 dimension we found to be a nice size in every way. The loom is easily moved about the room and the rug is a size that will accommodate various floor games as well as a covering in case of illness.
- The small nails on which to string the twine were placed about one-half inch apart and the two iron rods on each side were held in place by little 10-cent-store braces. If these iron rods are not used, the weaving pulls to the center. When the completed piece is ready to be removed, just pull out the iron rods, unhook the twine from the nails, and the rug is ready for its burlap lining.
- In preparing the stockings for weaving, have the children cut the heavy part of the foot from heel to toe, also open up the top to give more length. Tie the toe to the top which makes a small knot that can easily be kept to the back and never seen in finished product. Older children like to sew the stockings as in a rag rug, but smaller children find the tying easier.
- The whole process is not only enjoyable, constructive busy work, but conservatively educational.



ACK RUGS

CHRISTINE LEGG
McAlister, Oklahoma

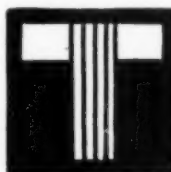
These were made of tow sacks and painted with inexpensive enamel paint. The students first drew the Indian designs on paper and worked out colors with wax crayon. These were then redrawn on washed and hemmed sack- ing before painting them with enamel.





MAKING AUTHENTIC INDIAN COSTUMES

E. D. MEYERS, Instructor, Webster Groves High School, Webster Groves, Missouri



THE lure of Indian lore is irresistible to the youth of our nation, and in this respective instance has contributed much pleasure—grown-ups have much enthusiasm for the work.

● Indian dancing presented by a local Boy Scout troop at the Boy Scout Circus aroused a passive interest that later grew into a major one as the same troop presented Indian Lore as its subject at the Merit Badge Show the following year. This interest became more and more apparent in certain classes at school, especially in design and craft classes. Feeling that this trend of thought was an excellent stimulus for design and craft work we decided to do a problem in Indian arts and crafts. This problem was correlated with social science and English and proved very successful.

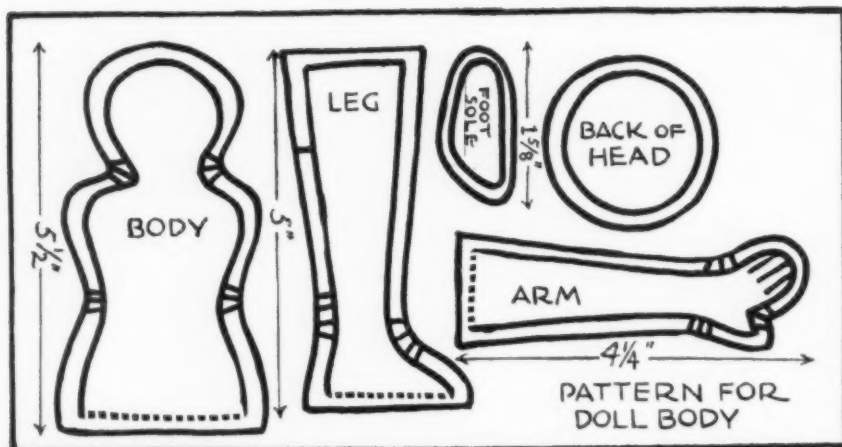
● Research into the social life and costumes and weapons of the American Indian was carried on in the social science classes and the English classes furnished inspiration with a study of legends and drama. Many interesting trips to various museums, studying the fine collections of costumes and relics, were very inspirational. A great deal of fun was experienced in the study of the preparation of hides for drums and clothing. Actual participation in making *par flesh* was experienced and was very successful.

● Making the costumes was enjoyed even though it entailed much hard work and time. It was influenced by the research to

such an extent that adherence to the authenticity was very marked. The war shirts in some instances were made of real deerskin, but most of them had to be constructed of suede sheepskins. These shirts were decorated with bead strips, beaded ermine tails, and scalp locks (of Chinese hair fringe). Leggings were made of cloth and skins, decorated with the conventional bead strips and knick-knacks. The making of headdresses was much fun and employed a wide variety of styles. The bonnets were very beautiful and the material used was of the best and authentic. Real eagle feathers—tail and fluff, white rabbit fur was procured. Brow bands, rosettes, and drops were carefully done. Roaches of porcupine and deer hair, and a variety of other ceremonial headdresses were also procured.

● This project lasted for one semester and interest ran high at all times. The girls were as much interested as the boys and helped with the sewing and beading. They expressed a desire to produce a squaw's costume, but time would not permit. The costumes have been in demand in various school activities, such as pageants at football games, in the social science classes when the study of the Indian is being discussed, plays, and dances presented by the scout troops at council fires, etc.

● Whenever possible we are always adding to our collection and find that the popularity is as great as it was two years ago when we first ventured into the realm of the arts and crafts of the American Indian.



MICHOACAN
Plate 3. Figures 1, 2, 3

The girls wear petticoats with embroidered borders, embroidered waists, pleated skirts, heavy woven belts, large decorated rebosas. The men wear the white cotton suit. The sombrero is made with a flat crown. Los Viejitos—comic dance of the "little old men." Full white cotton pants with cross-stitch borders around the bottoms of the legs. Masks are worn and they carry gnarled canes.



CHIAPAS

The girl wears a full white skirt, a waist with a wide bertha collar, bright blue or magenta rebosa.

(a) The collar of the waist is lavishly embroidered and lace edged.

(b) Around the bottom of the skirt is eyelet insertion and a lace edging. A ribbon in contrasting color with the rebosa is threaded through the insertion.

The men wear the customary white cotton suit and sombrero.



This tunic was chosen from the great variety of interesting tunics worn in these states because a unique headdress is worn with it.

The skirt is like those of Michoacan. The tunic is of heavy white cotton material. It reaches from wrist to wrist. There are rows of embroidered pink flowers and green leaves down the front and side seams. The neck is a straight slit finished with a braid of many colored silk floss in the front and back. This is sewn on, leaving the ends to fall as tassels.

The headdress is of a very heavy, hard, black woolen yarn. The yarn is twisted together and wound around the head so that the loose strands fall the full length of the tunic.

MEXICAN DOLLS

A SUBJECT FOR APPLIED DESIGN
ALICE WHITTAKER SMITH, Bakersfield, California

THE DOLL BODY

● Materials: unbleached muslin; cotton batting; black mercerized darning floss; poster paint, or red and black embroidery floss; cake rouge; dark sun-tan face powder.

● This doll is made as you make any small rag doll, but to make it look a little more like Mexican dolls, I have outlined the following suggestions.

1. Take a small dart (see pattern) on bodies for girl dolls. Their full skirts will then fit without appearing bulky.
2. Gather the circle on the back of the head, stuffing it very hard, to give the head a round shape. Hair will appear better and sombreros will fit in a more lifelike manner if this is done.
3. Put the soles of the feet in by hand.
4. Before legs or arms are stuffed, put a small, soft piece of cotton in fingers and toes. Quilt them so that the effect is of fingers and toes as shown in the drawing of "Doll body, ready for finishing." Quilt only the feet for those dolls to be barefoot or to wear sandals.
5. Arms can be bent when half stuffed by sewing a tuck at the elbow.
6. Paint or embroider faces before putting on the hair.
7. Use sun-tan face powder for body color. Rouge is preferred for face coloring.
8. Faces have added sparkle by touching up eye corners with white.
9. Hair:

(a) Braided hair—Draw the part line over the head. Sew long strands of the black mercerized darning floss under the line from the forehead to the back of the neck. Braid the strands and fasten, ready for ribbons.

(b) Boys' hair—Embroider the floss on the head, using a large needle and as many strands of floss as can be pulled through the muslin. Leave loose strands to fall over the forehead.

(c) Coifed hair—Cover the head with long stitches of floss as for boys' hair. Make hair knots or braids separately before sewing them on the head.

STATE OF MEXICO INTO HIDALGO

These costumes are peon, or Indian, which is far from being a reproach, for it is these simple people who still wear the most interesting and delightful clothes in Mexico.

1. The boy wears loose fitting white cotton trousers, white or colored shirt, a bright sash, sandals and sombrero. The latter can be crocheted of raffia or string. The cock is made of felt or crepe paper.

2. The girl wears a white waist, skirt, rebosa, and carries a bag.



YUCATAN

The girl wears a white cotton dress. The waist is cut like a tunic with a large square collar which is embroidered. There are two underskirts of varying lengths that are lace edged. The petticoat is lace edged. The rebosa is large and full and is magenta or dark blue.

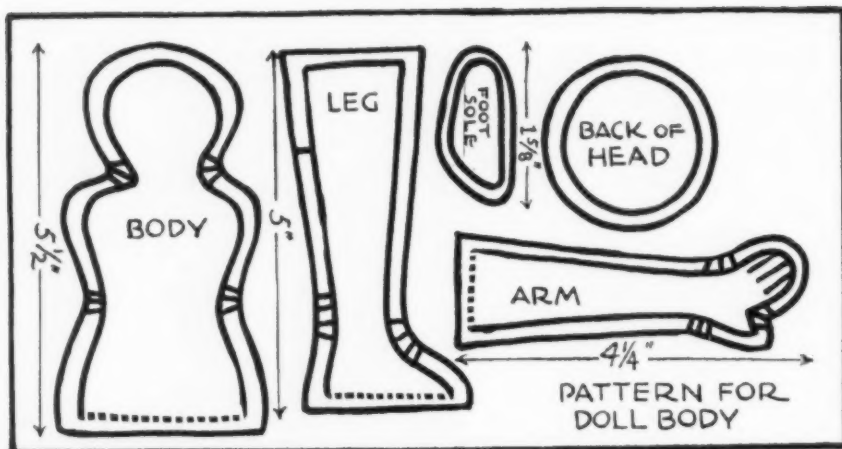
The boy wears a white cotton suit. The trousers are wrapped about the ankles with tape. The shirt is worn over the trousers.



TOLUCA

Toluca is in the state of Michoacan. The women of Toluca are the only women in Mexico who wear sombreros. They also wear what is actually a silk serape over their blouses while they are on the street. In the house a unique little headdress is worn. Their general apparel conforms to the Michoacan pattern.

One of the girls has a famous Toluca butterfly basket on her head. The border at the side of this illustration is taken from a piece of Toluca pottery.



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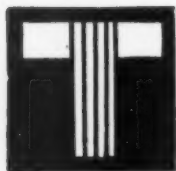
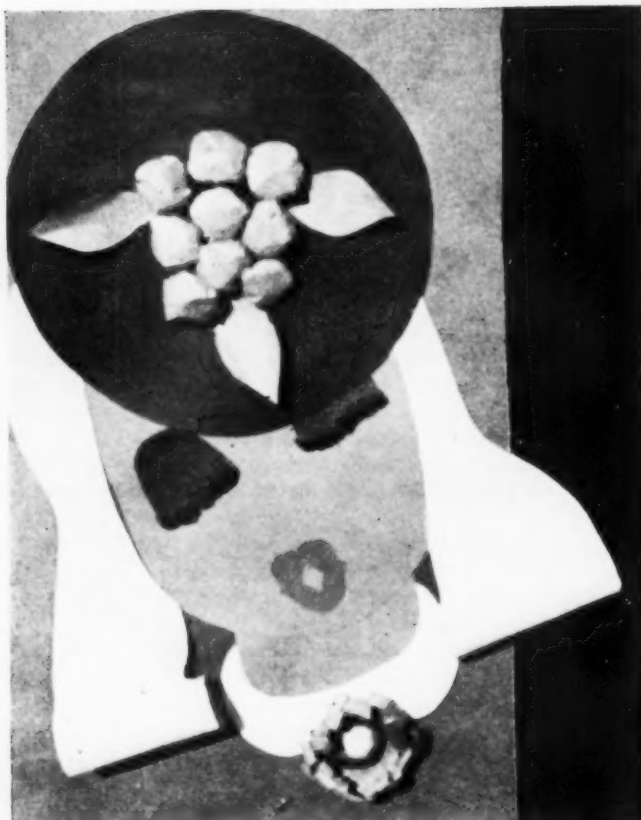
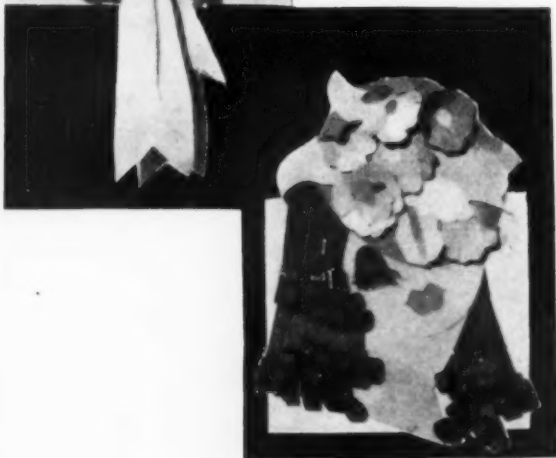
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Three Dimensional Heads

HELEN RUTH HUBER
William A. Wirt High
School, Gary, Indiana



THE teaching of heads structure with cut paper in dimensional form has many advantages over pencil, pen, or charcoal. To the student there is no drudgery, it is "fun." It offers the lure of color, and lovely textured papers, responsive to most any method of procedure.

- In creating the head and its accompanying hat, we stressed elimination of detail, and decorative value; naturalism was taboo.

- The correct facial proportions were more easily arrived at, in that they could be put on the basic face oval and moved about until they were in the right position. Strips of paper were pulled along the sharp edge of the scissors to form curls and plumes, braids were plaited and pasted on, bows were tied and put in

place, on one hat the cherries were stuffed to achieve greater roundness.

- The problem of heads has been approached in this manner as low as sixth grade. Since the way of working is in big masses, the child does not have the opportunity to struggle over nostrils and eyelashes, to the detriment of everything else. When he looks at the face as a unified whole he seems to feel better space relationship. The child does not draw the face first, he works directly in cut paper, choosing any type face he wants.

- The use of this problem is not confined to classroom activity. In our school we have used the heads and whole figures on hall posters to attract attention. Made in heroic sizes these same heads have served as dance decorations, in smaller sizes they became place cards and favors for high school dinners.



HAT DESIGNS

LUCY M. JONES
Art Supervisor
CLEO GREGORY, Teacher

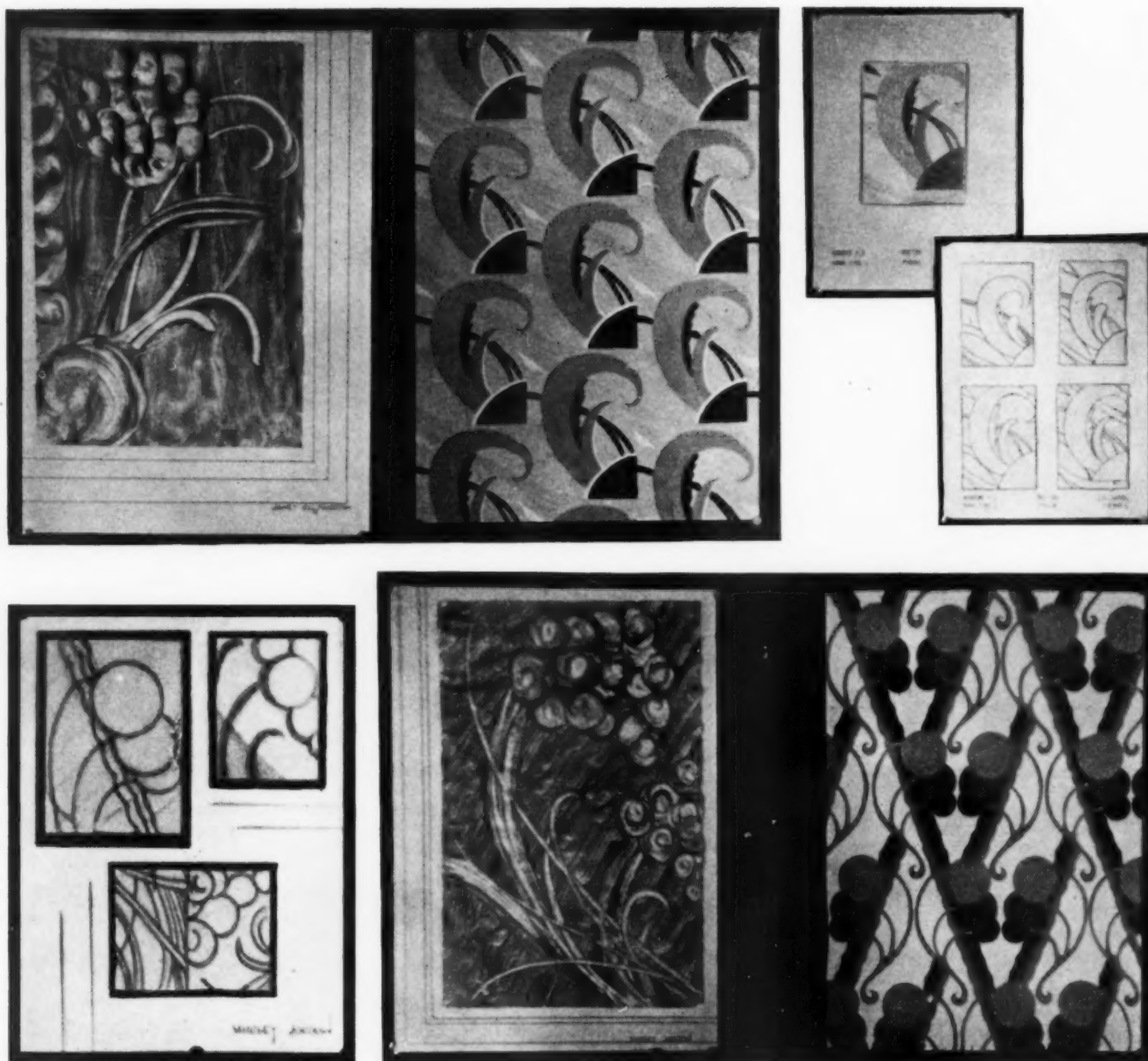
Knowing the class's fondness for sketching heads the idea of fitting hats seemed a suitable design subject for the students of the McKinley Junior High School at Alton, Illinois. The entire class took up the project, the boys being most enthusiastic. Those shown here were done in one-half hour.



Large design panels by students of the Horace Mann Junior High School in Burlington, Iowa. These were done under the direction of May Hohlen and were entered in a Graphic and Plastic Arts contest. The medium is poster paint and the two posters show a good relation of color values



"Yellow and Brown Butterflies on a turquoise background, and the thistles were purple. Also a bright red octopus floated in a turquoise sea." These are two of the large tempera panels which decorated a set of folding doors at the Roosevelt School, Oshkosh, Wisconsin, by eighth grade students of Mrs. Alma Monahan. Myrtle E. Sell, Supervisor of Art.



MODERN APPROACH TO DESIGN

Supervised in the Classroom of JEANNETTE M. UNDERWOOD Kenmore High School, Kenmore, New York

TO QUICKLY and easily get original good designs from high school students is not so easy to do, especially at the beginning of a school year. Yet both of these seem to have been accomplished in an experimental lesson using finger paint.

- Finger painting as an approach to design in the high school is an entirely new slant. In the past it has been more or less thought of in connection with the elementary grades where freedom and play are prevalent.

- As an approach to the second year design course, Miss Underwood of the Kenmore High School felt the restlessness of her group as they came in from their summer vacation. To start the year by saying, "We are going to do an all-over pattern," would have been a terrific jolt at such an early period. Miss Underwood told her students to take finger paint and paper and "play around" for a while. Nothing was said at first as to the ultimate purpose of this play, although it was suggested that single unit effects were to be sought.

- Though the students wondered what it was all about, they soon became very absorbed in the play with lines and forms that the medium so readily allowed. Freely and easily they swirled lines in various directions on the paper. It was fun to watch the patterns that so easily emerged beneath the finger tips. Medium, as such, was practically forgotten, as all attention was focused on the changing patterns. (See Figure 1.)

- Later these students were told to study their work and find in it some portion that might be used with additional refinement as a unit for an all-over repeat pattern. The use of finders made this search almost as interesting as the making of the original lines.

- The most promising section having thus been selected by each student, he then set about, by means of thumbnail sketches in black and white and gray, to refine and modify the unit until it was suitable for use in an all-over pattern in color. This manner of making the original motifs, produced designs noticeably lacking the stiffness and formality of designs laboriously constructed line by line. Color plans having been made, the final design was worked out on 14- by 20-inch illustration board.

- This experimental lesson proved a very inspiring project to the students. From the start it took away the fear of making original designs and in its place instilled a confidence and interest that made the students seek every opportunity to continue their work during free hours, study periods, and after school. They seemed to enjoy the feeling of creativeness that the project inspired in them. It gave them confidence as well as satisfaction. Each felt the unique originality of his own design, and at each stage of the problem enjoyed the creative challenge to improve the design at that step.



A LESSON IN DESIGN for the 8th Year

MARIE G. RODIER
New York City

MATERIALS: Paper, No. 5, 6, or 7 brush, and water colors.

1. Aim: to fill a space with floral forms by direct painting of the design.

2. Preparation: Show decorative floral forms as found in fabrics and objects. Teacher illustrates on the blackboard with brush and water or on paper with color several forms of decorative flowers, leaves, and stems. Pupils practice same.

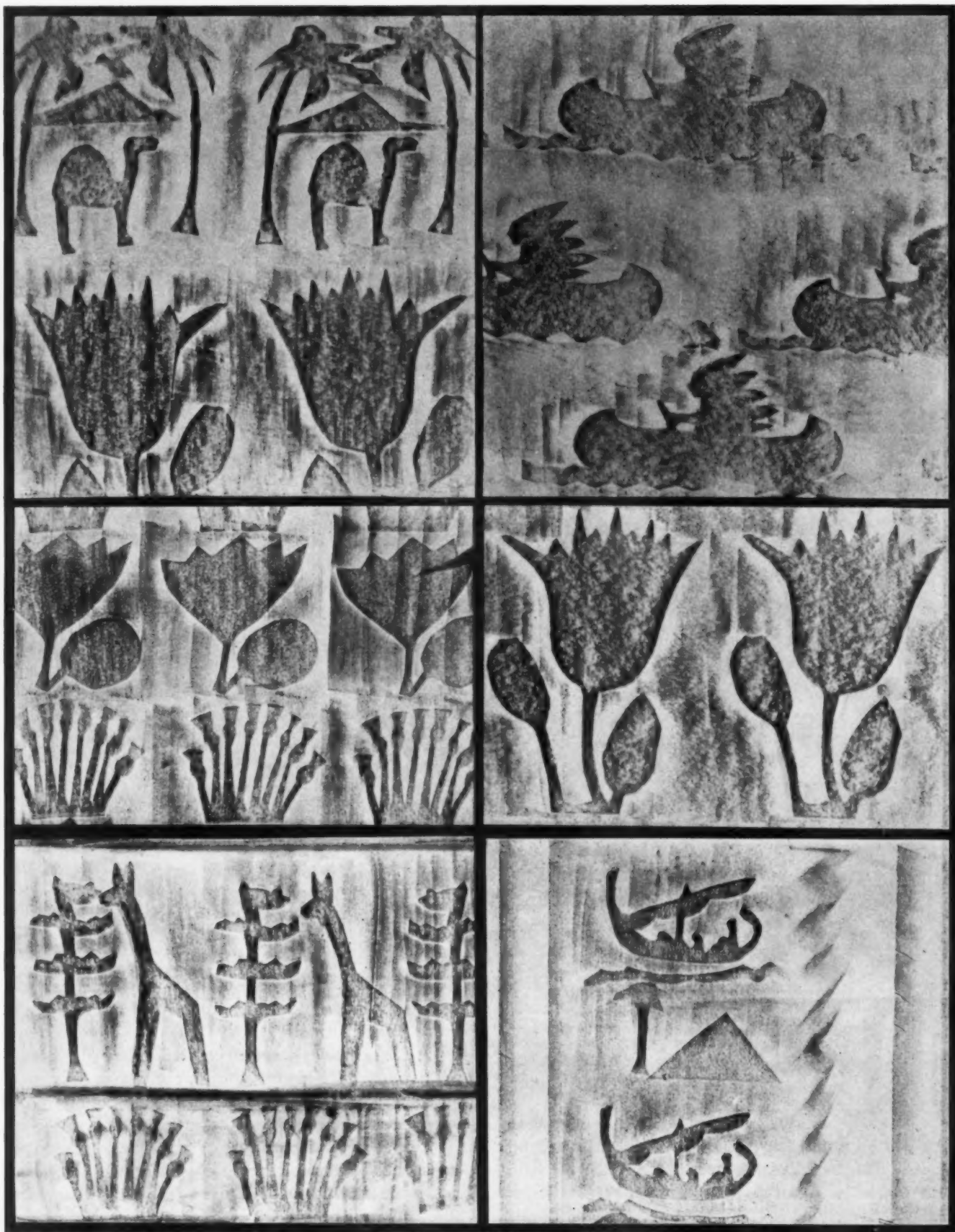
3. Working of Problem: White paper may be tinted by pouring a little water on it from the cup and spreading the water with fingers. A little color is

spread over the wet paper gently with the side of the brush. Let the tint dry.

- A large flower form is painted above the center of the paper. No pencil outlines are drawn. A graceful stem is made from the flower to the bottom of the paper. A smaller stem may be added.

- Leaves of various sizes and twists are placed on the stem. To control and relate the whole growth an analogous darker color is used to outline the whole and at times brought into the larger forms.

4. Result: The mind is trained in imagination, quick perception and initiative to create and organize. The field of observation is widened by noticing appropriate objects for this type of decoration.



An interesting grade experiment in wax crayon, especially adaptable to decorating cloth. The technique is explained by Miss Todd in her article, page 137



GRADE HELPS

from Grade Teachers everywhere ..



BRIEF ILLUSTRATED HELPS, new ideas, and new ways of using old ideas are invited for this section. Address all articles to Pedro deLemos, Stanford University, California



YOUNG students at San Jose, California, are very much absorbed

making all-over stick print patterns. Philoma Goldsworthy, Supervisor of Art

EXPERIMENTS IN DESIGN

(See illustrations on opposite page)

JESSIE TODD

University of Chicago Elementary School



THESE designs were made on cheap newsprint paper with left-over broken crayons about an inch long. The units of the design were cut out of manila drawing paper and placed on the desk. Over these the newsprint paper was laid. The broken crayons were then rubbed over the art paper designs. The children exclaimed, "It's magic." We tried it in every grade from second through the sixth. The second graders jumped up and down. They screamed and laughed. Sammy kept saying, "I've never had so much fun in my life. Look at the Indian's feathers coming out. Look at Mary's rabbit."

● The fifth and sixth grade experimented with the technique. We bought percale of all the lightest colors we could get. The green and blue were not as successful because they were not as light in value as the yellow, white, pink, and peach color. When the red, purple, green, and magenta crayons were used on the green and blue the result was not gay. We decided that the yellow and white were most successful. The pink and peach were interesting.

● The children were so pleased with the results on cloth that they took them home immediately for their "mother's birthday or anniversary." Strange that so many birthdays and anniversaries crowded into one week.

● We experimented on cloth of other kinds but found that the percale was best.

● The children tried rubbing crayon of one color over crayon of another color. This was messy.

● The children who studied Egypt made designs of pyramids, camels, palm trees, etc.

● Those who studied Indians made designs of canoes and other Indian units.

● Other children made units which did not correlate with school subjects.

● The teacher tried designs of foreign children dancing and large flowers in between the dancers. Some of these designs were successful. Others were not. We decided that the simple designs worked out better in this technique than the detailed designs.

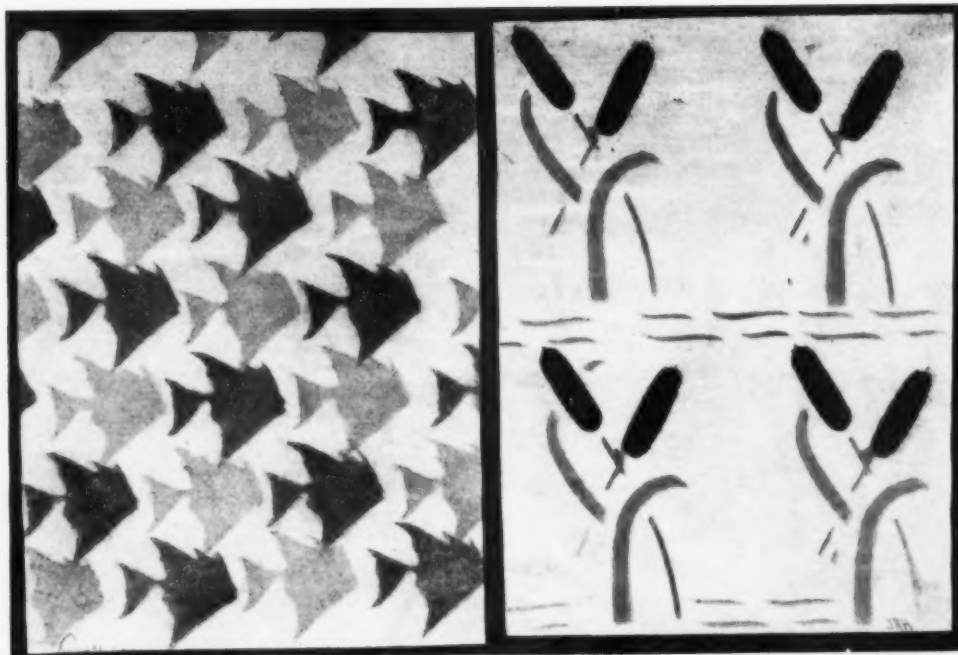
● Children learn to design by doing many quick problems; not by doing several designs that require a long period of time.

● A yard of percale could be colored in a half hour after the design was cut. The simple designs were cut in ten minutes. By folding the paper, four units could be cut at one time.

● Because our children and even the college students enjoyed this technique, we want to pass it on to other children by means of *School Arts*.

STENCIL DESIGN from SCRAP CRAYON

IRENE HAZEL, Art Supervisor
Public Schools
Caruthersville, Missouri



WHILE the design desire was rampant, I thought it a good time to do a simple stencil and make use of some scrap crayons left from our mural work. Each person took a piece of the back of his drawing tablet (the slick side) and cut out his stencil form, then chose the colored crayon he wished to use, rolled it to powder with his pencil, and applied

the stencil simply by using his finger to rub the colored crayon into the paper. This was done in one period and although quite "mussy" was more fun than all.

• With reluctance we left our design work, but there's always something else, just as interesting as the present project, to do in art.

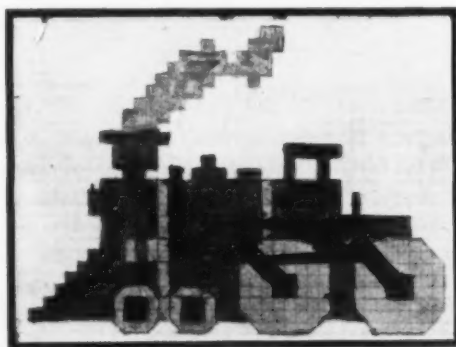
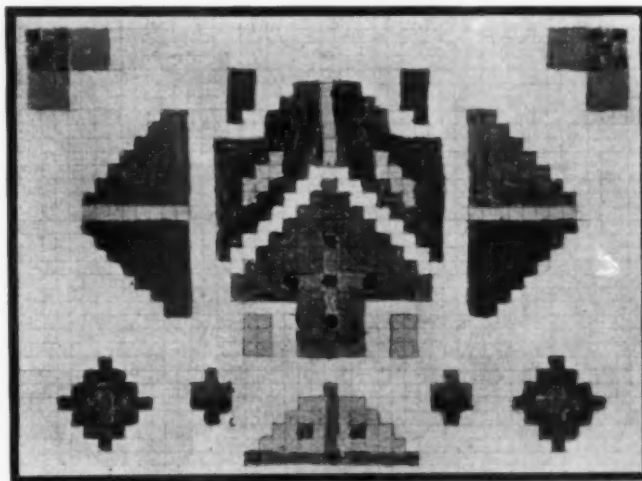
FUN WITH SQUARED PAPER

JANE ALLEN, Lincoln Junior High School
Monroe, Michigan

THERE comes a time in every art teacher's life, when an idea is as hard to find as a needle in a haystack.

- At one of these times, I saw some one-quarter-inch squared paper back on a shelf. It reminded me of the old samplers, but modern children probably couldn't get excited about those; however, they might be induced to make pictures or designs in squares.

- The idea worked. They liked the squared paper and were anxious to see what they could do with it. Junior high school is a



good place to experiment with any materials because they love to try things out, incidentally, teachers included. The only instructions I gave were: to remember to make the picture or design fit the page, and not to use round lines, but diagonals instead.

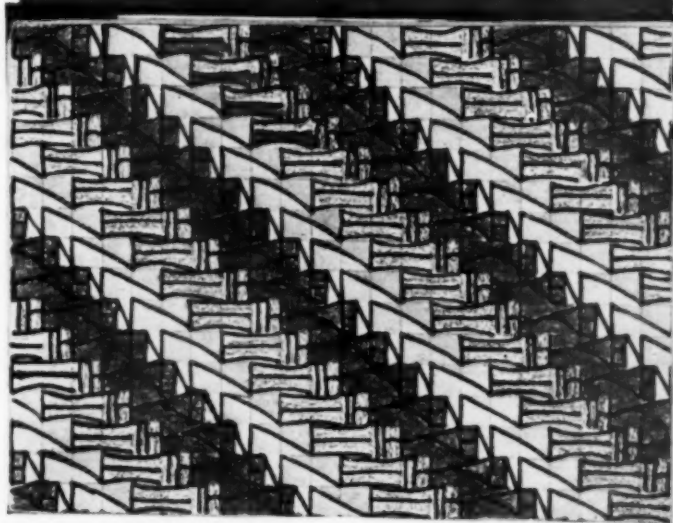
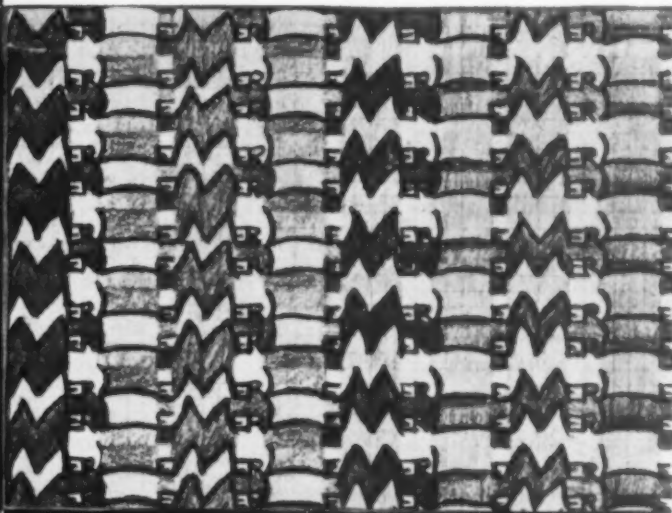
- The children enjoyed this problem immensely. Those who made a picture had a good time trying to make their automobile or tree or train look real without using circles, and those doing designs had fun counting the squares to make each side of the design appear the same.

- Most every pupil experienced success as illustrated by the accompanying examples. Frequently I still get requests for a "squared paper day."



LPHABETICAL All-Over Designs

made by students of
NELL SHEPARD
Monroe School, Phoenix, Arizona



These surface designs were applied to the costumes of figures as part of a seventh grade home project. The backgrounds, birds and flowers make it also a fine design problem.

DECORATIVE BIRDS

CYNTHIA HOLSTER

Algona, Iowa

IN PREPARATION for a decorative bird lesson, the sixth grade pupils first looked at photographs and paintings of various types of birds, such as robins, bluejays, peacocks, parrots, etc. They noticed the variety and the peculiarities in the types of bodies, wings, tails, heads, bills, and top-knots. They then sketched many examples of these parts on scratch paper for the purpose of familiarizing themselves with the characteristics of each.

- The next step in the lesson was the planning of an imaginary, decorative bird based on the realistic birds studied. The natural characteristics of the birds, used as a basis, were to be exaggerated and elaborated to form a decorative design.

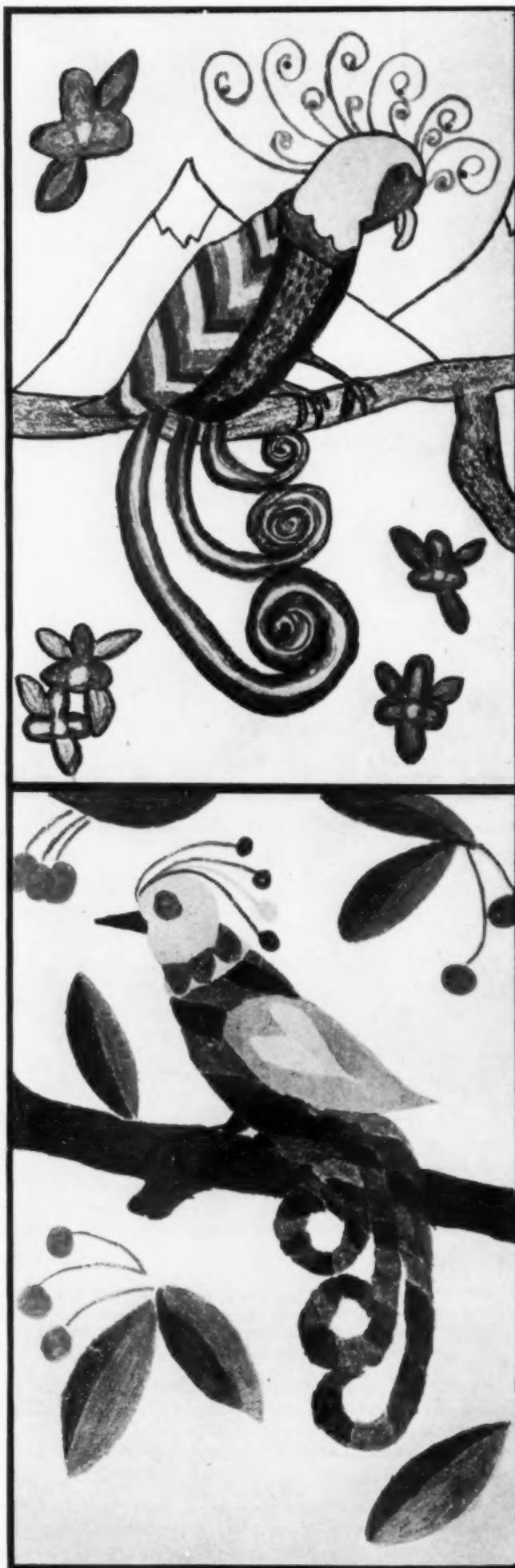
- Preliminary sketches were made with chalk on gray manila paper. The children were cautioned to draw the bird large enough so that it would fill the space in a pleasing way. In designing the various parts of the bird, variety with repetition was considered important. The head, top-knot, bill, wings, and tail all offered very good possibilities for decorative treatment.

- The colors used were bright and gay. They were repeated in several locations in the design so as to form an all-over pattern of color on the page.

- Now came the problem of filling the background spaces. The children were asked "What kind of surroundings do birds have?" and "What can we draw in the background to suggest these surroundings?" Leaves, twigs, flowers, and berries seemed to be the most suitable materials. In putting in the background, the children understood that the same design treatment used on the bird should also be employed on the background so that background and bird would be in keeping. The children made several sketches of leaves—plain pointed ones, triangular or circular ones, leaves divided into two shades of green, leaves with stripes, dots, or borders. The flowers and berries were also sketched in fanciful, imaginary ways.

- Branches, if included in the picture, were also planned in a decorative manner. Some were checked or striped and others were worked out in a zigzag or scalloped fashion.

- No ground line was indicated, and the sky was not colored. It was felt that the grey manila paper made an excellent background for the brilliant colors of the bird and accessories.



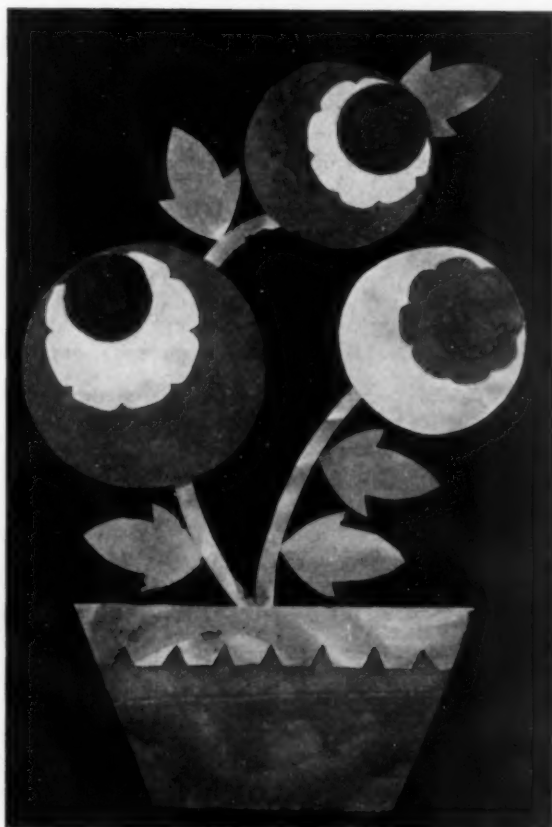


BIRD BORDERS

After a science study of birds the fifth grade students of Miss Eleanor Winslow decided to use the subject for a cut paper lesson in design borders. The designs were later used for stencils and applied to pillow tops, scarfs, boxes, etc. Dunbar School, East St. Louis, Illinois. Carmen A. Trimmer, Supervisor of Art.



COLOR AND DESIGN
RUTH MILES
Martinsville, Indiana



- In the study of color and design I feel that the children accomplish more if they mix the colors and make their own colored paper.

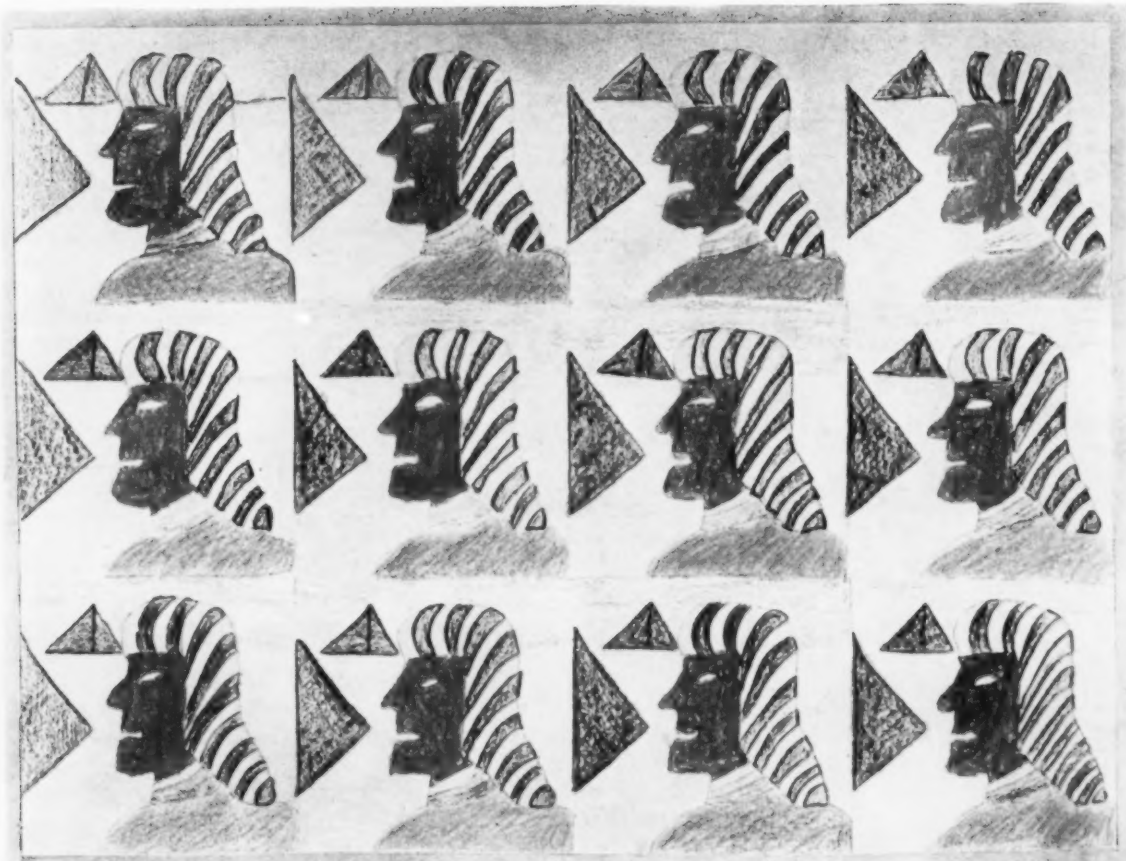
- After the study of color harmony in the grades we apply the colors to designs, using some assigned subject in each grade.

- When all the children have completed their designs, using as much originality as possible, we use the colored papers we have painted for the parts of the design, each child using his own selection of colors.

- For example, in the third grade we have made a simple pot of flowers, in the fourth grade a decorative bird, in the fifth grade gold fish in an aquarium, and in the sixth grade a vase of flowers. This includes the study of flower arrangement.

- This method involves painting, color, and design and gives opportunity for freedom of expression.

- Black paper makes an attractive background for most of the designs since they are usually very colorful.



DESIGN INTEGRATION

SIMPLE design is taught in the third grade by just dividing the paper into squares and planning in each square a simple object. I have used the design problem in October, so that the children can use Columbus ships, the *Mayflower*, and the Indian canoe as motifs, thus integrating with Social Science studies.

- We divide an 18- by 24-inch manila paper into squares 6 by 6 inches. Before any work is done on this paper, the children work out their ship design in a 6- by 6-inch square of manila paper. In this square the child is taught he is going to have two spaces, water and sky space and one motif a ship for his design. And then he is going to repeat this design in the squares of his large paper and draw each motif as much like the first one as he can. If he cares he may alternate with a blank area. These designs are very simple, but the child absorbs the feeling of repetition, introducing him to his principles of Balance, Rhythm and Unity, of which we say nothing.

- The lesson is repeated in the fourth grade, children using motifs from Holland, Eskimos, Indians, transportation, Swiss, etc. Rhythm is beginning to be noticed by some part of the design being carried into the next block.

- This lesson continues in the fifth grade. This year the children integrated their designs with the study of Virginia. Some interesting designs were obtained, using the growing of peanuts as a motif.

- In the sixth grade we look for originality. The problem is assigned and the children work up as many different designs as they have ideas, the best are selected from these to be placed on the large paper.

- Some children represented hobbies; as one child loves to draw faces, she used this as her motif for her design. Another girl interested in horses used horses and riding motifs. From the boys, footballs and helmets were their designs. At the time the children were making designs, Egypt was being studied in Social Science.

HELEN REDCAY SNOOK, Art Supervisor
HERMAN MARTORANA, Instructor, 6th Grade
Newton, New Jersey

Many designs were inspired by Egyptian architecture, people and their country. Books on the teacher's desk gave another pupil an idea for a repeat.

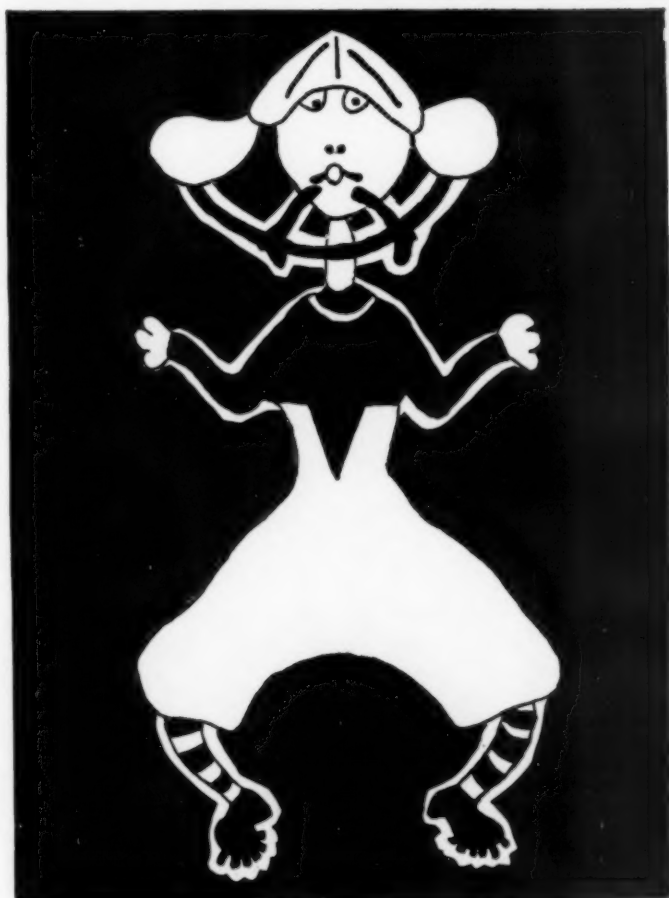
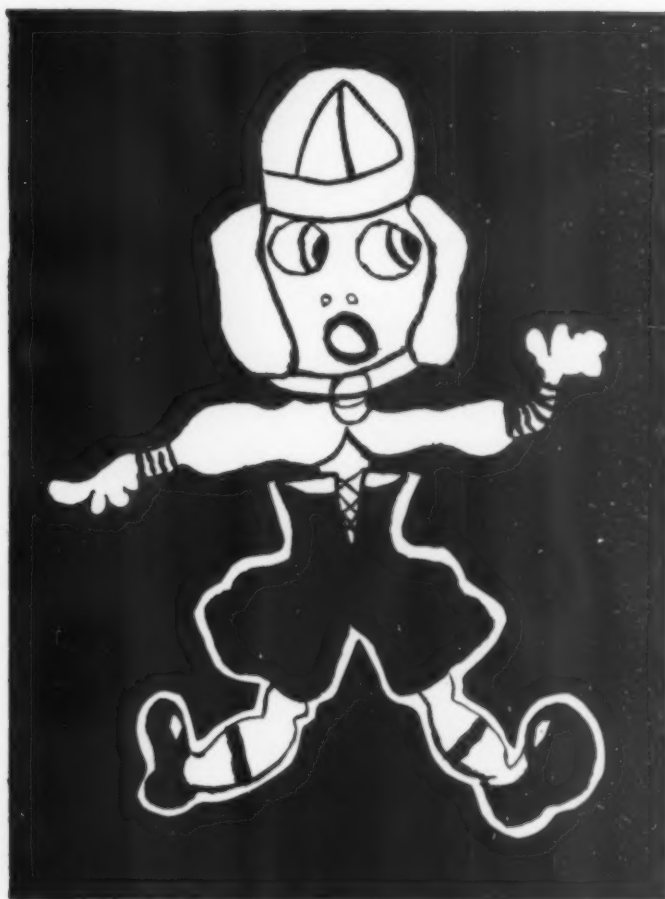
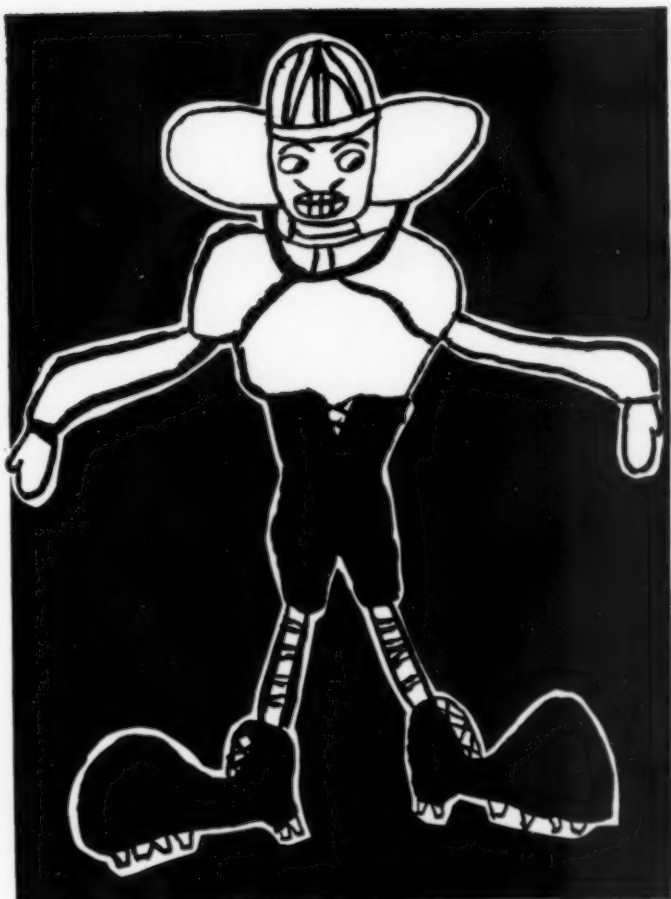
- These designs are worked out accurately in a 6- by 6-inch square and these children are then allowed to use tracing paper to obtain an accurate drawing in each square. The principles of Design, Balance, Rhythm, and Unity are explained in reference to making an all-over repeat. The children's use of Rhythm can be easily seen now in their design carrying over some part of the design and linking it with something in the next block, the finished problem a harmonious unit.

- The purpose of all-over designs is explained. All-over designs are used for dress materials, chintzes, cretonnes for draperies, wall-paper, rugs, linings for books, fancy wrapping papers, etc.

- I showed them my smock which was made of chintz design inspired by the book "Gone With the Wind," thus the name of the chintz pattern. Design made up of Southern motifs, Civil War, fields of cotton, and Southern homes, etc. I also had a piece of wrapping paper I received at a railroad station when I purchased a magazine. Design on paper various modes of transportation, quite appropriate for a magazine stand at a station to use.

- Some of the popular designs of the year discussed, that we had seen made up in ties or dresses were Ballantine's cheerful three rings, Maxwell House, Socony, Bell Telephone, Life Savers, Pontiac, Planters Peanuts, Wrigley's Greyhound, Uneeda Biscuit. The children knew all these motifs, but they never thought of using them as a repeat for a design.

- Thus, the children learned "What Prompts Design." This simple method of teaching all-over repeats leads to advanced designing which is continued in high school.



FOOTBALL players developed from ink spots by sixth grade pupils. Miss Virginia Belke, Dale School, Oshkosh, Wisconsin. Myrtle E. Sell, Supervisor of Art, Oshkosh Public Schools



The design project was "Dream Houses" and we had wallpaper samples to work on. The most important part of the lesson was to make the house design be part of the wallpaper design.



HOUSES with WALL- PAPER BACKGROUNDS

ANNA R. STANFORD

Director of Art

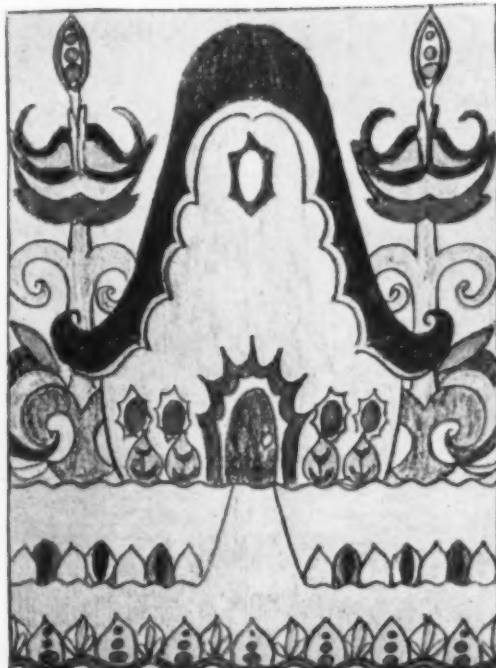
Olympia High School

Olympia, Washington

Decorative Houses

by Students of
NELL F. SHEPARD
Phoenix, Arizona

Design was the predominant thought, also a bisymmetric arrangement. These were rendered in heavy and light crayon technique.



Within the Family Circle

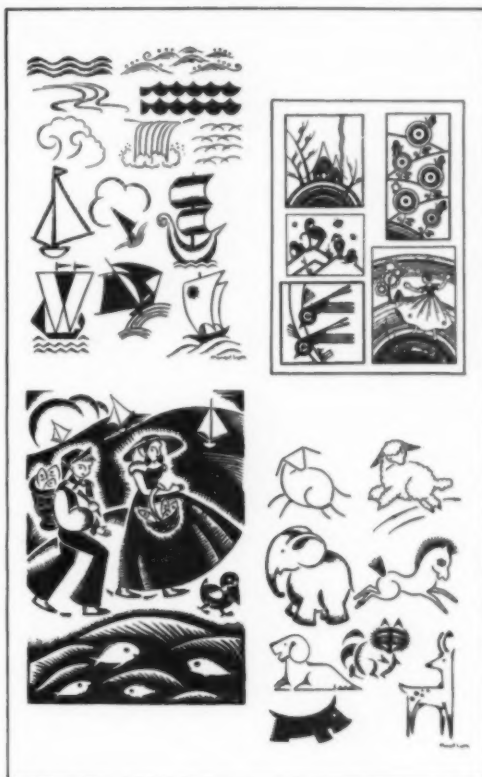
A complete pageant of transportation in the United States from the landing of the first horses to the present modern highways. Thirty-five scenes are illustrated—this is reproduced from the big exhibit of Golden Gate Exposition. Order "Highways of Progress." Send 25 cents to Superintendent of Documents, Washington, D. C.

Here is an interesting item about one of the younger members of the *School Arts* Family which appeared in the October 23 issue of the Rockland (Maine) *Courier-Gazette*. Emma Lou Peaslee of Rockland, Maine—she'll be going to high school in another year or two—gave a talk and demonstration of Finger Painting before the Rockland Arts and Crafts Society. Of course, what pleased your Secretary was her quoting of *School Arts* as to the work children have done with finger paint. That just gives your Secretary a chance to mention again that demonstration should be part of every school art exhibit. My, how people do crowd around a demonstration—and as is often the case the most skeptical go away the most enthusiastic about art for schools.

Like to try wood carving in your art classes this winter? Then get out your November *Better Homes and Gardens Magazine*, turn to page 96 and learn how a jackknife and stray pieces of poplar, pine and willow can give you a start. This wood whittling instruction comes from Amanda Watkins of the Martha Berry Schools.

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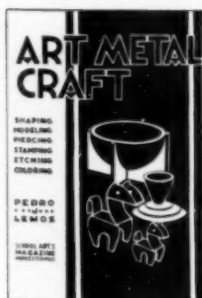
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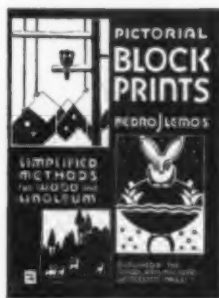
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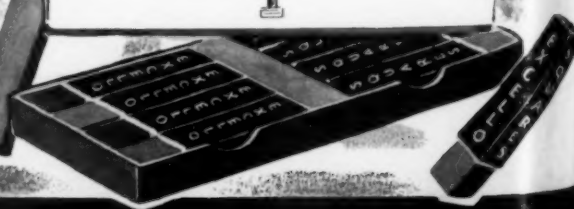


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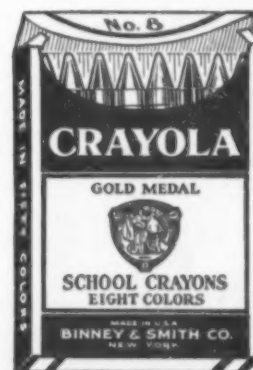
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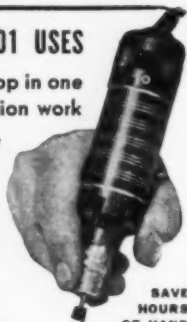
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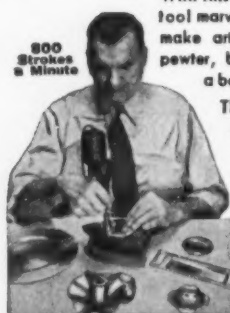
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INTRODUCTION TO THE DECEMBER NUMBER

* A personally conducted tour through *School Arts* for December may well begin at the front door of all good design—an understanding of the elements which are always present and must be recognized in any work of art, particularly as applied to the "art" of teaching. Is *teaching* a project in design? Is *writing* an art embracing the fundamentals of sculpture, painting, architecture? May *speaking* be organized by the same laws which govern other visible works of art? Ruth Outland of Santa Barbara, in eight paragraphs, has made it very clear that the principles of repetition, rhythm, balance, proportion, are as essential for the harmonious organization of one's own personality, that of the child, time, physical equipment, etc., as they are for form, color and texture. She has given us an illuminating thought—an excellent introduction to this Design and Crafts discussion.

* *Originality* in creating new ways of manipulating familiar mediums indicates not only the possession of imagination but an understanding of the principles of design, form, color, etc. Minerva Barron, Instructor at Skidmore College, leads us into pastures green as she develops this thought in "It's Fun to Create." With a sheet of paper, considered of use primarily in writing, drawing, or painting upon its surface, she suggests the creation of interesting shapes by rolling, folding, cutting, pasting, sewing, or other manipulation. The idea is difficult to explain in one para-

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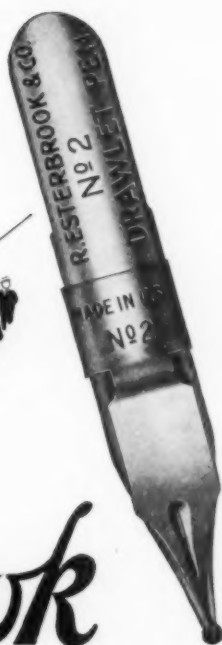


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graph, for the article occupies two pages with several illustrations, in which the use of other mediums than paper are fully developed.

* *How many pupils have you who say "I cannot draw and know nothing about art"? Well, the recommendation of Jessie Stern on page 114 may not solve the problem in every case, but a careful reading will suggest one way to create an interest in and an aptitude toward one phase of art appreciation . . . On the very next page Grace Dinsdale has a theory, supported by experience, for teaching the untalented and disinterested pupil to draw. She had a rough time for an entire semester with a group "laboring under the idea that art courses offer easy credits." Then she had an inspiration and discovered a new trick. An interest was aroused which remained during the entire term.*

* *Ceramic color processes, involving such technical terms as underglaze, overglaze, slip, sgraffito, sgraffita, low relief, high relief, transparent glaze, are very completely analyzed and illustrated in an article by Gertrude Ross, Instructor of Art Education at University of Minnesota. "Simplified" is the word she uses, and nothing could be more simple even to the novice in ceramic art. For the upper grades this fascinating work has in it essential training in designing, form, color and technique; the result of good work will be articles of beauty and refinement.*

* *Making heads in three dimensions, adorning them with more or less "decorative" hats, using cut paper of all colors, is another novel way to teach perspective, decorative arrangement, and several other art elements. Good for junior high and even younger groups.*

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FOR XMAS PROJECTS

* Several methods of teaching design are described on pages 134, 135, 137, 138, and 139. All grades are included in these reports of work done under the trained eyes of experts. In fact, every page from here on to the end of the magazine is filled with the most practical and diversified material on design problems.



Of course you have noticed these marginal signs on several pages toward the center of the magazine, yes? You must have discovered, also, that they have a definite significance. At least it was in the mind of the editor that these particular pages, so marked, should be of more than ordinary helpfulness to those who need well-planned and simply developed problems in creative hand work. These pages in September, October, and November, were particularly valuable for such purpose.

The Art Room Work Shop pages in this December number give grade teachers of the arts several interesting subjects which will catch the imagination of students and assist in teaching the fundamentals of design and how to use the hands.

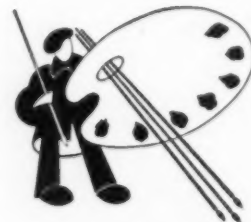
There are illustrations and details for making table mats of linen, Chinese grass, straw, decorated in various ways, including simplified Javanese batik; block printed greeting cards and buffet sets; decorative masks of mûché; sack rugs and runners, including the weaving of the material on looms which may be homemade; Indian costumes from head to feet, including suggestions for research into the social life of the American Indians; and finally working drawings and line illustrations for making Mexican costumes and Mexican dolls—a subject in applied design—a fascinating problem for teachers and fun for the children.

Make practical use of these Art Room Work Shop pages and receive full value of the unusual help offered.

* "Design and Crafts" is the title of this December number of *School Arts*—and it certainly fulfills its mission!

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NOTES, NEWS and REVIEWS

MILTON BRADLEY COMPANY TO SELL ITS EDUCATIONAL MATERIALS THROUGH DISTRIBUTORS

Effective October 1, Milton Bradley Company has inaugurated a new sales method for the distribution of its extensive line of educational materials. For many years these Bradley products have been sold to school boards by direct contact through branch offices operated by the company. Under the new policy, Bradley educational supplies will be distributed nationally through established school supply dealers in all parts of the United States and Canada. By this method of distribution, the Bradley Company aims to extend the availability of its educational materials through expediting their delivery to customers, from nearby sources of supply in every locality. It will also permit the Company to concentrate exclusively upon the manufacture and promotion of its own products, and encourage a greater amplification of the scope of its manufactures by the addition of new materials in keeping with the requirements of the modern school.

Under the new arrangement practically the entire staff of Bradley salesmen is retained, and will continue to call upon the school trade as in the past, the exception being that supplies will be delivered by nearby jobbers instead of from Bradley warehouses. Sales offices will be continued at New York, in charge of Henry M. Powers, and in Boston with Edith M. Dow as Sales Manager for New England. The Chicago Office and warehouse will continue as at present, carrying a liberal stock of Bradley goods for prompt shipment to customers in the Middle West.

POSTER CONTEST INCREASES IN CONTESTANTS AS WELL AS IN NUMBER OF AWARDS

In announcing its 17th yearly Poster Contest, The Latham Foundation for the Promotion of Humane Education is glad to say that it has increased the number of its cash awards and scholarships.

There are 155 cash awards ranging from \$1.00 to \$50.00. These are given to students of all grades, from the first up through art schools and colleges. Posters are judged according to age groups. Certificates of Merit are also awarded in each group.

In addition, there are 23 valuable art school scholarships sponsored by leading American and Canadian art schools. Both art school and high school students are eligible for these scholarships.

This year a new set of prizes are being made for special groups and posters.

The best posters from each contest are made up into Traveling Exhibits. There are now 40 of these being circulated. These are free, with the exception of a one-way express charge which is quite low.

This Contest closes April 1, 1942. Illustrated contest rules and details concerning the poster exhibits can be obtained by writing to John T. Lemos, Art Director of the Latham Foundation, Box 1322, Stanford University, California.

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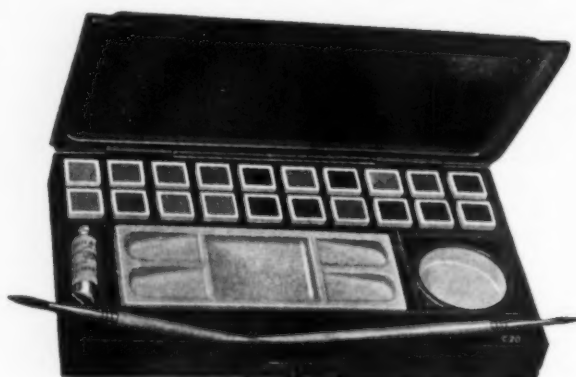


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6-a

Current Exhibitions

The Museum of Costume Art located in Rockefeller Center, New York, announces an Exhibition of "Sources of Fashion Illustration" and "Fashion in Wartime," as shown in plates dating from 1914. Open to the public daily except Sunday, November 7, 1941 to February 5, 1942.

RARE CHINESE TEXTILES TO BE DISPLAYED AT MILLS

Museums and collectors from all over the country have sent rare Chinese Textiles to the Mills College Art Gallery for an exhibition which will remain until December 12. The collection is one of the most extensive ever displayed on the Pacific Coast.

COSTUMES OF MEXICO

The Art Institute of Chicago is showing an unusual exhibition of 25 color plates of Costumes of Mexico by Carlos Merida and reproductions of them in silk screen process. This series will be published December 1 in portfolio form by the Pocahontas Press of Chicago with introduction by Rene d'Harnoncourt, Head of the United States Bureau of Indian Arts and Crafts.

CHINESE PICTURES IN IRON

On view through December at the Metropolitan Museum of Art is an exhibition of Chinese iron pictures. The range of subjects, typical of the craft, is confined to simple landscapes and to floral groups. The formation of subjects of this nature from metal is a craft that might easily be studied and practiced in school art and craft work shops.

Art Films Relating to Materials and Techniques

Reviewed by Leo T. Doherty,
Director of Art, Worcester, Mass.

BOOKBINDING. Handicraft Series, No. 3. Produced by Garrison Films Co., Inc., New York City. 1 Reel. 16 mm Silent.

This is an excellent demonstration of a simple, practical project in bookbinding. Each step in the making of the book is thoroughly explained and depicted through a series of detailed close-ups which leave no part of the process to the imagination. The equipment employed is extremely simple and easily procurable. The incidental use of finger painting for the book-cover decoration is ably handled and suggestive in treatment. The film is especially adaptable to junior and senior high art classes and to crafts classes and clubs up to the art school level. So clear is this film that a student without previous instruction could view it and immediately proceed with a parallel project with but a minimum of further assistance.

METAL WORK (Making an Etched Silver Bracelet). Handicraft Series, No. 4. Produced by Garrison Films Co., Inc., New York City. 1 Reel. 16 mm Silent.

This film offers fully detailed instruction in the making of an etched bracelet, using relatively inexpensive materials, and unfolds in an intriguing way which makes one want to start a bracelet at once. The photography is of professional caliber with a fine series of close-ups of a student at work, contributing much to the clarity of the film. The teacher using this film should carefully explain and demonstrate the development of a suitable design to supplement the introductory part of the film. There is a certain natural appeal connected with this project of making an etched bracelet which makes its classroom use easy. The film should be of particular appeal to ungraded classes, clubs, and crafts classes.

LOOM WEAVING. Handicraft Series, No. 5. Produced by Garrison Films Co., Inc., New York City. 1 Reel. 16 mm Silent.

The producers have taken considerable care to photograph a student working on a loom made of transparent plastic material so that the weaving process may be more easily followed. The attendant complexities, however, prevent even this device from giving an absolutely comprehensible idea of how a loom operates. This film could be an invaluable supplement to a teacher's detailed explanation and demonstration, but is not sufficiently lucid to be used independently. Exploratory experimentation by the student seems to be indicated here before the film is shown.

LEATHER WORK (Making a Combination Purse and Key Container). Handicraft Series, No. 6. Produced by Garrison Films Co., Inc., New York City. 1 Reel. 16 mm Silent.

Everything from thonging details to the attachment of fasteners is thoroughly covered in this fine film on leather work. Beginning with the selection of the project and continuing through the various steps involved (suitable leather, use of tools, development and transfer of design, and coloration of leather), this film is replete with a wealth of elaboration which makes the process easily understood even by the novice. This excellent film would have particular application in junior and senior high school art classes and in crafts clubs at other age levels.

School Arts, December 1941

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School Arts, December 1941

MONOTYPE. Print No. 1. Produced by Walter O. Gutlohn, Inc., New York City. 1 Reel. 16 mm Silent.

This film carefully depicts the step by step development of the monotype process. It is easily understood from a single showing of the film and offers suggestive possibilities for the more mature student. The incidental use of such materials as oil paints and oiled glass restricts its use to senior high school and art school classes. All equipment used in the film is clearly labelled and the development is slow enough so that all details are easily grasped. Probably the students should have some prior experience with oil paints before attempting the monotype.

LUCITE. Print No. 2. Produced by Walter O. Gutlohn, Inc., New York City. 1 Reel. 16 mm Silent.

Although ably directed and well planned from an educational standpoint this film does not lend itself generally to public school use because of the elaborate equipment required. To properly carve lucite, which is a transparent plastic material, the artist should have electric carving tools and some type of motor driven jig-saw. All these implements are demonstrated in the film and this fact renders impossible its use in the ordinary classroom. However, suggestive material for a refreshingly new technique might be found here for well equipped industrial arts classes or adult crafts clubs. Lucite is uncommonly attractive and lends itself remarkably well to certain types of modern decoration.

MAKE A LINOLEUM BLOCK. Print No. 3. Produced by Walter O. Gutlohn, Inc., New York City. 1 Reel. 16 mm Silent.

Here is a film which has numerous good elements to recommend it to anyone interested in the block print process. All details are shown with minute care and the very best technique is used from start to finish. Devices to facilitate the beginner to achieve good results are introduced whenever possible. The desirability of selecting from a number of thumbnail sketches the one best suited to the linoleum block process is indicated and the method of free-hand cutting of the sketch on the linoleum is well shown. Inking the block to secure a trial print is suggested in order to allow opportunity for final corrections before the block is finished. The subject selected for the linoleum print is a little complicated and the device of using lettering pens and ink for sketches might have improved that portion of the film. However, the production is generally excellent and it could be used in a wide range of art classes from about the fifth grade through high school.

MAKE A MASK. Print No. 20. Produced by Walter O. Gutlohn, Inc., New York City. 1 Reel. 16 mm Silent.

This is easily one of the best films on school art processes yet produced. Starting with a thorough description of the necessary materials, which incidentally are extremely simple, it goes on to give a fine picture of the entire development of a mask. Personalities are omitted from the picture to a large extent and one sees the creation of the mask through a series of lucid close-ups which are self-explanatory. This film is so clear that it could be used as a visual aid in making a mask even in the lowest grades and yet it holds sufficient interest to keep an adult audience spellbound. All details such as modeling the mask in clay, the size and placement of the paper slips, application of paste, binding of edges, and decorative painting are well illustrated.

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8-a

VISUAL AIDS TO ART TEACHING

Among the newer aids in the promotion of art appreciation and art education are the sound slide-films of masterpiece paintings reproduced in Kodachrome and produced by O. J. McClure Talking Pictures in collaboration with Dr. Dudley Crafts Watson. Dr. Watson, official extension lecturer of The Art Institute of Chicago, is responsible for the color photography as well as the lecture which accompanies each painting.

Designed for use in schools and colleges the programs are forty minutes in length and contain approximately forty reproductions of paintings. They are available in 35 single frame, double frame and 2-inch by 2-inch glass slide mounts. The lectures are Victor recorded on two 12-inch records, both sides operating at a speed of 33 1/3 v.p.m. The first program to be completed is made up of subjects from the Chicago Art Institute—paintings by Millet, Monet, Cezanne, Van Gogh, Greuze, Stuart, Hals, Turner, Homer, Sorolla, Memling, Inness, Higgins, Sargent, Henry and Lee. Other programs are scheduled to follow.

NEW BOOKS for the Art Teacher

All books for review should be mailed to
Book Review Editor, School Arts Magazine
Stanford University, California

AN OUTLINE OF THE HOME FURNISHING PERIODS, by H. P. Osborne. Outline Publishing Co., Long Beach, California. Price, \$3.50.

This outline covers about fifty Periods with four page descriptions, each subject well illustrated and in a simplified, easy, pleasant way concisely describes each subject. It is one of the best books issued in a long period giving much needed data for the student of interior decorating or historic ornament, for the teacher of art as well as for the homebuilder or layman. Well selected examples of furniture types and ornament examples, printed on fine paper and clearly printed engravings. Size, 7 by 10 inches, durable cover binding. 168 pages, 238 illustrations.

SILK SCREEN PRINTING PROCESS, by Harry Sumner and Ralph M. Andrieth. Published by Arthur Brown & Bro., New York.

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October 1, 1941

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REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912 OF THE SCHOOL ARTS MAGAZINE, published monthly except July and August at Worcester, Massachusetts State of Massachusetts, } ss.
County of Worcester,

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Paul F. Goward, who having been duly sworn according to law, deposes and says that he is the business manager of THE SCHOOL ARTS MAGAZINE, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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